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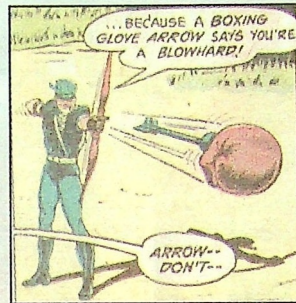
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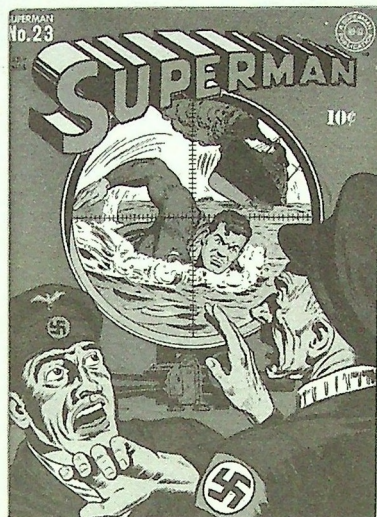
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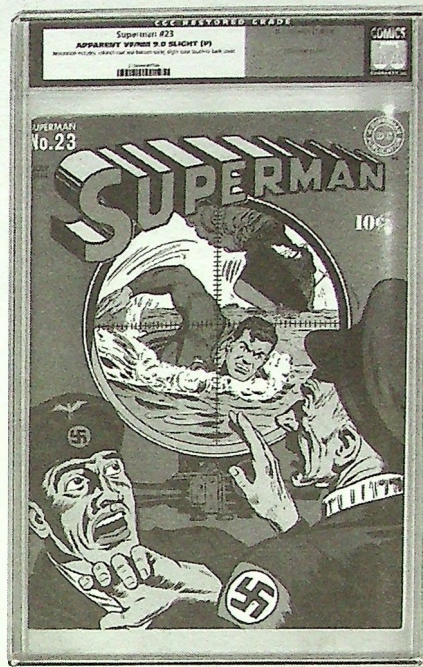
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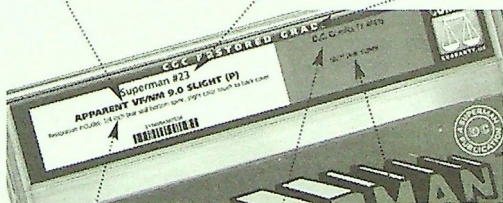
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#1412

December 8, 2000

(Vol. 30, #49)

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Remembering a class act — and some classics

When I told members of the small fantasy and science-fiction book club at Barnes and Noble about the death of L. Sprague de Camp, the response of all other members except one librarian was, "Who?"

And it struck me once again how many master creators in how many fields are unknown outside those fields — and how many wonderful treasures have been created that many newcomers have not yet unearthed.

I think I last saw de Camp in 1966 — has it been so long? — when he was Guest of Honor at the World Science-Fiction Convention in Cleveland. The man who had done so much to entertain and inform demonstrated with every action what the perfect guest of honor should be and do.

He kept himself constantly available to attendees, mingling with casual groups and acting as a virtual *host* of the convention, rather than its guest. My late husband, Don, and I were so struck by his demeanor that we vowed that we would, in any similar situation, try to copy his behavior: approachable, available for conversation, informative, and unfailingly pleasant. We never came close to matching his aplomb — or his incredible range of knowledge — but it always helps to have an inspiration.



by
Maggie
Thompson

We had a young friend with us who had told us that her one ambition at the show was to meet de Camp, but she suffered from celebrity fright and hung back, gigglingly nervous and protesting that she didn't know what to say to someone she so admired. We pushed her to him and introduced them. He repeated her name, smiled warmly, and promptly engaged her in conversation: Was this her first convention? How did she happen to be there? What was her favorite fiction? — These topics or others like them conveyed that he appreciated being there and appreciated *her* being there. In five minutes, he'd given a fringe fan a life-long memory of warm pleasure.

So have you ever heard of him? Little wonder if you haven't: This Grand Master in

the worlds of science-fiction and fantasy has only 11 books listed today as readily available through Amazon.com, and some of those are simply books for which he wrote an introduction. Barnes and Noble had in its entire store system only six copies of *Lest Darkness Fall*. Most of the Robert E. Howard Conan books he had whipped into shape for publication decades before (and, in some cases, wrote from Howard's notes) are now out of print. His wonderful factual books on topics ranging from those indicated by such titles as *Elephant to The Ancient Engineers* are only available from used-book stores. And forget (as so many apparently have) about the wonderful *Tales from Gavan's Bar* and *The Incomplete Enchanter* written with Fletcher Pratt. (Though there are stories still in print continuing the *Enchanter* characters.)

It's in large part because of de Camp that the world of Conan was available for wider distribution — including in the comics field — but what's important is that his death should serve to remind us. There are people and works that have preceded us which amount to hidden treasure. They can inform us, inspire us, and entertain us. Remember them.

This week in

COMICS
BUYER'S
GUIDE

About the cover

It's been half a decade since Oliver Queen apparently died in a fiery airplane crash. Now, Kevin Smith is ready to revive The Emerald Archer for a new audience. Matt Brady checks the tautness of Smith's bow.

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News includes: X-titles are confirmed, others rumored for cancellation, Marvel appoints Gui Karyo to new post, Fantagraphics has fun and frights in March, Rick Maygar goes to CrossGen, Superman goes to Japan, the Thunderbolts have a mini-series, Robert Weinberg visits the *Darkside*, L. Sprague de Camp dies, Ed Kramer returns to jail, *Legion Found* becomes *Legion Worlds*, and *Punisher* will be an ongoing series **6 and elsewhere**

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X-changes roll on: Will your favorite title be canceled?

By Matt Brady and Mike Doran

While both Joe Quesada and Bill Jemas remained cagey about which X-titles will fall under the axe in order to prevent further "cannibalization" (according to Jemas), creators weren't so tight-lipped.

John Byrne's *X-Men: The Hidden Years* is apparently the first casualty of X-culling. In his message board on AOL, when asked by Walt Simonson about rumors of *The Hidden Years*' cancellation, Byrne wrote: "Unfortunately true, Walter. *Hidden Years*, and a lot of other X-books (all of which are profitable), are being axed. Joe Quesada was not able to give me any sort of reason that made sense — killing profitable books in a failing market? — so, since I have no interest in devoting my time and effort to a company apparently intent on committing suicide, my relationship with Marvel is over."

According to Byrne, the final issue will be #19. His public airing brought the following response from Quesada: "As we look at the tapestry of X-titles, we've noticed that many are saying the same thing about the mutant experience — thus cannibalizing the audience and, quite frankly, not adding a level of diversity which is one of our goals for 2001. This is no fault of any individual editor or creator but, rather, what the beast that is X-Men has become."

"In *Hidden Years*' case it was a twofold reason. First, it was another title chronicling the adventures of Professor X and his X-Men. It's my belief that the core titles should and will be dealing with this subject matter. Second, it was a story taking place between the pages of issues that were printed in the



mid-'70s. Quite frankly, the series was very insular and mostly appealing to fans like me, who remember the early stuff. New fans coming in cold would, naturally, feel as if they weren't in on the joke.

"John and Tom Palmer, like all of the creators of the X-titles, were doing a fine job, but these are the tough calls that I as editor in chief have to make. At the end of the day, there's really no way that everyone is going to be pleased, but I feel strongly that the calls made will help Marvel, the X-Men franchise, and the comics industry in general."

In other X-news, while still not confirming that any other X-titles are canceled, creative shuffles could be indica-



tive of upcoming changes. Bishop artist Georges Jeanty has moved over to *Deadpool* and will be that series' regular artist as of May's #54, leaving Bishop, whose six-issue crossover with *Gambit* will end in March, without a regular penciller. Both series are rumored to be on the cancellation block.

Meanwhile, *X-Man* artist Ariel Olivetti has confirmed that he has signed on to do a "big project" for DC and that January's *X-Man* #73 will be his final interior art issue. He will continue to provide covers. Marvel has given no outright indication that *X-Man* will be a cancellation victim in the line-wide re-evaluation, and series writer Steven Grant has recently gone on

record saying that cancellation doesn't seem imminent, though he recognizes the title had been on Marvel's 'hit list' and probably still is.

In the "still alive" column, new Marvel Editor Axel Alonso has confirmed that he has taken over the editorial reins of *X-Force* (following the departure of Editor Jason Liebig), and, if Alonso's comments are any indication, the series will definitely continue on an ongoing basis.

"As the ball gets rolling, I will be able to provide readers with details regarding the vibe of the series. It will be dramatically different," he added.

How different remains unclear, however. Though saying he "does not yet know who the creative team will be," Alonso went on to explain this doesn't necessarily mean it won't be the current creative team. "I like both these guys — in fact, Ian Edginton and I have worked together in the past with good results," said the editor. "It's just that I've only recently been tapped, and I'm still working out a game plan. I've already talked with Ian, and we've tossed around some ideas, so he is in the loop. And I think Jorge Lucas [the recently named new artist] is very good."

It's not all death and cancellation, however. Judd Winick revealed his previously announced spring X-project is tentatively entitled *Exiles* (not to be confused with the former Malibu series) and will be a new, monthly ongoing title.

According to *Exiles* Editor Mike Marts, the series will be pencilled by Mike McKone, and, asked for a hint as to who and what the series will be about, Marts said it will star Blink.

Marvel appoints Karyo to new post

Nov. 2, Marvel Enterprises announced Gui Karyo would take on the newly created position of Senior Vice President and Chief Information Officer and would oversee the strategic direction of the company's information technology. The announcement was made by Marvel Enterprises CEO Peter Cuneo. Karyo, who will report to Cuneo, will be responsible for the strategic direction of Marvel's information technology. "This will include overseeing the information services for Marvel's New York, Hong Kong, Los Angeles, and Yuma offices, the company's telecommunications system, and the growing infrastructure behind Marvel.com," according to the company's press release. He will report to Cuneo in the New York office.

Cuneo said, "As Marvel continues to grow in the fast-paced technology age, we must ensure that the information systems are constantly upgraded to meet our business needs. Gui is a high-

ly qualified individual with the perfect background and experience to evaluate the technical implications of new media partnerships and licenses and to spearhead improvements in the digital-asset management of our creative content."

Karyo had been the president of DecorX.com, an Internet technology for specialty printing company. He received his Bachelor of Science degree from the University of Pennsylvania and lives in Philadelphia.



Fantagraphics has fun and frights in March

Fantagraphics has scheduled two *Ghost World* items as well as a new installment of *Acme Novelty Library* to ship in March.

Chris Ware's *Acme Novelty Library* #15 takes a break from the ongoing saga of Jimmy Corrigan with a follow-up to *Acme Novelty Library* #7's "Big Book of Jokes." The issue has 32 oversized color pages of gags featuring Big Tex, Rusty Brown and Chalky White, Robot Sam, Jimmy Corrigan, Tales of Tomorrow, and Quimby the Mouse. A 3-D movie viewer is the cut-out item for assembly in this issue, which retails for \$9.95.

With the approaching release of the *Ghost World* movie this spring from MGM/United Artists, series creator Dan Clowes has produced *Ghost World: The Film Edition*, an 80-page trade paperback retailing for \$9.95 that ties into the film's story by Clowes and *Crumb* director Terry Zwigoff.

Ghost World is the story of Enid and Rebecca, played by Thora Birch and Scarlett Johansson respectively, a pair of teen-agers facing an uncertain future upon their graduation from high school. The duo attempts to keep their friendship alive in the face of the reality of low-paying menial jobs and suburban life. The film also stars Steve Buscemi, Brad Renfro, Illeana Douglas, Stacy Travis, and Teri Garr.

Clowes and Zwigoff have also produced *The Ghost World Screenplay*, a 144-page illustrated screenplay and scrapbook of the making of the film. The book also contains a color section and the film's original script and retails for \$16.95. Clowes provides both an original cover and a new comic strip on the inside front cover, featuring Enid and Rebecca reflecting on their new status as movie stars.

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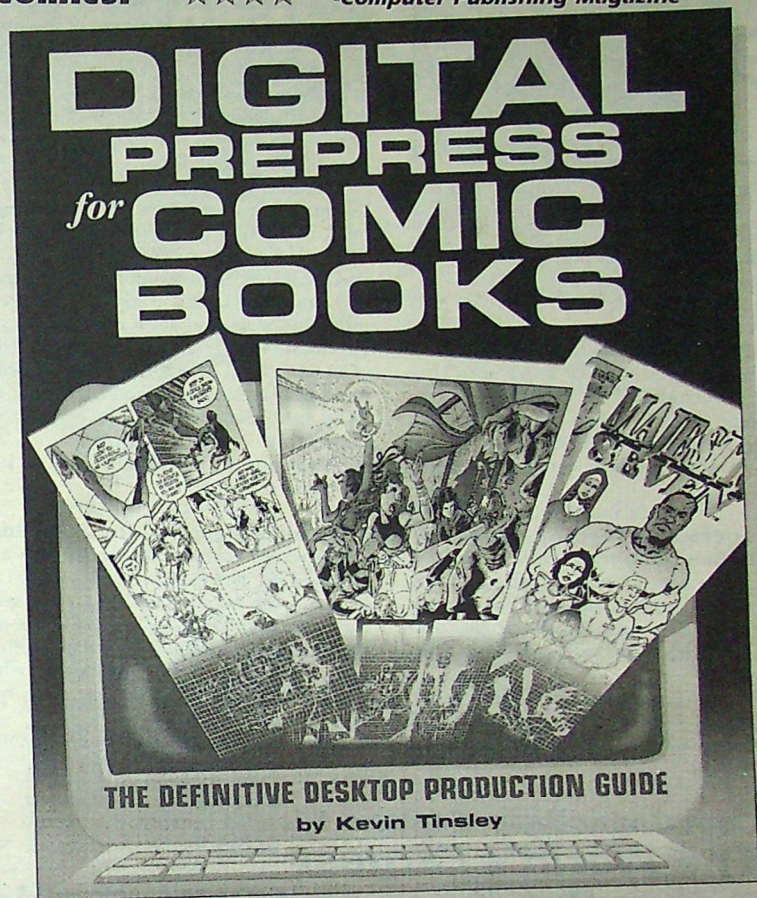


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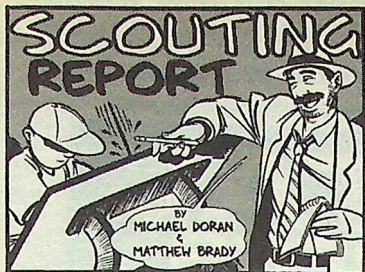
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Maygar heads to Tampa. Veteran inker **Rick Maygar** is the latest creator to sign with CrossGen and will join **Mark Waid** and penciller **Steve Epting** on the company's upcoming series *Crux*, slated for release in April. The inker will begin work in January.

"After working freelance for 19 years, it'll be a big change to move into this type of situation," said Magyar. "But, based on what I've seen so far, it'll be exciting to work in a team environment and produce the best comics of my career."

Superman's turning Japanese. Writer **Ben Raab** reported that he is at work on a new 64-page prestige format Elseworlds project entitled *Superman: Shogun of Steel* with his *Beast Boy* and *Titans* collaborator, artist **Josue Justiniano**.

As the title suggests, the story is set in ancient Japan, "a time of myth and mystery, when wars ravaged the land

and the power of a strange Shogun from beyond the sea brought even the mightiest samurai to their knees ...

"But all hope is not lost," said Raab. "A rebellion is taking place throughout the fractured nation. A group of freedom fighters have banded together to reclaim their country from the tyranny that has kept their people down for years. Led by a beautiful but deadly ninja girl, these heroes are Japan's only hope against the dreaded Shogun of Steel — or are they?"

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According to DC, this project is not yet on its schedule.

Weinberg goes to the Darkside. Cable writer **Robert Weinberg** has announced his new Marvel series slated to begin in the summer of 2001: *Darkside*. Reaching back to his horror roots, the series is set around another group of intelligent beings on Earth: The Others, who, while looking like us, are far from human.

"The Others possess powers no mor-

tal has and often they are controlled by thirsts and passions and desires that are totally and absolutely alien," Weinberg said. "Some of them crave blood; others can change their shape; while still others can suck the soul right out of your body."

"Over the centuries, mankind's developed folklore and legends about The Others — given them names like 'vampire' and 'werewolf' and 'ghoul' and 'ghost' and 'demon.' But they're not so easily categorized. Each of them is different, just as each human is unique and special in his or her own way."

"Like humans, The Others prefer to socialize with their own kind. So they gather in clubs, in bars, in locations meant for them and no one else. Most of them sleep by day and party by night. They keep a low profile and hide in the darkest shadows. Our world of sunshine and faith and hope, they call 'Dayside.' Their world, a place of shadows and darkness and terrors unseen, the world The Others call their own, they know as 'Darkside.'"

No artist has been named for the series.

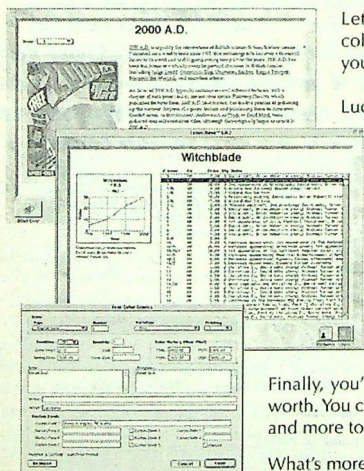
T-Bolts get mini. *Thunderbolts* Editor **Tom Brevoort** announced that a mini-series will spin off from the events in the upcoming *Thunderbolts* #50, penciller **Mark Bagley**'s last issue. Keeping with the series' tradition, events in #50 are slated to change the series' direction

yet again.

According to *T-bolts* writer **Fabian Nicieza**, the mini-series, which will be written by him and illustrated by **Michael Ryan** is entitled *Citizen V* and the *V-Battalion* and is tentatively slated to launch in early April.



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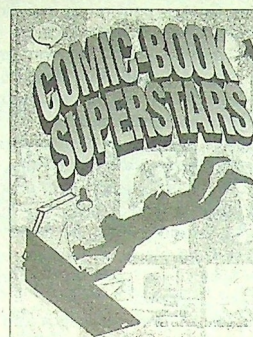


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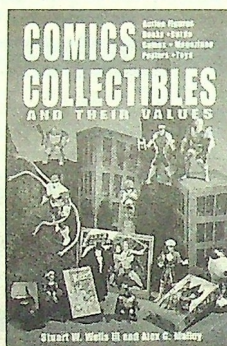
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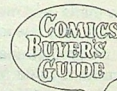
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Fantasiest L. Sprague de Camp dead at 92

Fantasy and science-fiction Grand Master Lyon Sprague de Camp died in Plano, Texas, Nov. 6 at the age of 92.

He had been preceded in death by his collaborator and wife of 60 years, Catherine Crook de Camp, who died April 9.

He was born in New York City Nov. 27, 1907, earned his BS in Aeronautical Engineering from the California Institute of Technology in 1930 and his MS in Engineering from Stevens Institute of Technology in 1933, and was a Lt. Commander in the U.S. Naval Reserve in World War II.

He wrote more than 100 science-fiction and fantasy books.

With Fletcher Pratt, he wrote several humorous works, including *The Incomplete Enchanter*. Alone and in collaboration with Lin Carter, he wrote books featuring Robert E. Howard's Conan the Barbarian.

It was de Camp who initially edited Howard's Conan stories for book form and he posthumously collaborated with Howard by turning story fragments and non-Conan stories into adventures of the popular barbarian.

De Camp also wrote several historical

novels with titles that make them sound like fantasy novels — e.g., *The Dragon of the Ishtar Gate* — and many non-fiction works, including biographies of H.P. Lovecraft and Howard. He won many writing awards, and his best-known novel is *Lest Darkness Fall*, a time-travel adventure to ancient Rome.

A website devoted to de Camp noted his experiences as a world traveler with his wife. "He was chased by a hippopotamus in Uganda and a sea lion in the Galapagos Islands, watched tiger and rhinoceros from elephant-back in India, and was bitten by a lizard in the jungles of northern Guatemala.

"He spoke several languages and was a member of many scholarly, professional, literary, and social organizations."

His 1996 autobiography *Time and Chance* won the Hugo Award for Best Non-Fiction Work.

His ashes with those of his wife will be interred at the Arlington National Cemetery.

De Camp is survived by his sons, Lyman Sprague de Camp and Gerard Beekman de Camp, three grandchildren, two great-grandchildren, and a brother, Lyman Lyon de Camp.

Dragon*Con co-founder back in jail

After being released on bail earlier in November, Dragon*Con founder Ed Kramer was returned to custody November 16 after allegedly having contact with a minor, a violation of his release.

In addition to the restriction, Kramer had been under house arrest and ordered to wear an electronic monitoring device following his indictment by a Gwinnett County (Ga.) grand jury on child molestation charges involving two teen-age brothers.

Those allegations had resulted in

Kramer's arrest Aug. 25.

According to a Nov. 17 report in the *Atlanta Journal-Constitution*, police were notified that days after his release, Kramer was visited by a 15-year-old boy and the boy's father at his home. The father testified that, while eyewitnesses said they saw the man's son enter the home, he was actually accompanied by a woman who "might look like his teen-age son."

Gwinnett County Superior Court Judge Debra Turner ordered Kramer held without bond.

Scouting Report Extra

Legion name change. DC Comics reports that the previously announced follow-up mini-series to the current Legion of Super-Heroes limited series *Legion Lost* has undergone a name change.

Previously entitled *Legion of Super-Heroes: Legion Quest*, the new series has been retitled *Legion Worlds*.

Millar gets 'Punished?' Though declining to go into details, new "Marvel Knights" Editor Stuart Moore said recently that writer Mark Millar is "in the mix" when the *Punisher* series continues as an ongoing series next year.

Also "in the mix" for the *Punisher* ongoing series, of course, is the current team of Garth Ennis and Steve Dillon.

— Matt Brady and Michael Doran



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725R	7 1/4 x 10 1/2	Standard Comics - 1970's-90's	\$19.50	\$64.00	\$282.00
775R	7 3/4 x 10 1/2	Silver/Golden Comics - 1950's-70's	\$20.00	\$66.00	\$288.00
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900R	9 x 12	Standard Magazines	\$29.50	\$97.00	\$420.00
914R	9 x 14 1/2	Legal Size	\$35.50	\$116.00	\$504.00
950R	9 1/2 x 12 1/4	Sheet Music, Large Magazines	\$31.25	\$106.00	\$468.00
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700M2	7 x 10 3/4	Current Comics - 1990's	\$10.75	\$36.00	\$155.00
725M2	7 1/4 x 10 3/4	Standard Comics - 1970's-90's	\$11.00	\$37.00	\$160.00
775M2	7 3/4 x 10 3/4	Silver/Gold Comics - 1950's-70's	\$11.50	\$38.00	\$165.00
800M2	8 x 10 3/4	Golden Age Comics - 1940's-50's	\$12.00	\$39.00	\$175.00
825M2	8 1/4 x 10 3/4	Super Golden Age Comics	\$12.50	\$42.00	\$180.00
875M2	8 3/4 x 10 3/4	Large Comics, Mag. & Letter	\$12.75	\$43.00	\$185.00
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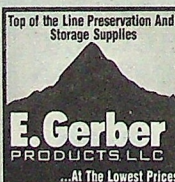
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750FB	7 1/2 x 10 1/2	Silver/Golden Comics - fits 775	\$10.50	\$35.00	\$150.00
758FB	7 5/8 x 10 1/2	Golden Age Comics - fits 800	\$11.25	\$37.00	\$160.00
778FB	7 7/8 x 10 1/2	Super Golden Age Comics - fits 825	\$12.00	\$39.00	\$170.00
825FB	8 1/4 x 10 1/2	Large Comics, Mag. & Letter - fits 875	\$13.00	\$42.00	\$185.00
858FB	8 5/8 x 11 1/2	Standard Magazines	\$14.00	\$46.00	\$200.00
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750HB	7 1/2 x 10 1/2	Silver/Golden Comics - fits 775	\$9.00	\$39.00	\$135.00
758HB	7 5/8 x 10 1/2	Golden Age Comics - fits 800	\$9.75	\$41.00	\$145.00
778HB	7 7/8 x 10 1/2	Super Golden Age Comics - fits 825	\$11.00	\$47.00	\$160.00
825HB	8 1/4 x 10 1/2	"Large Comics, Mag. & Letter"	\$12.00	\$50.00	\$170.00
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Errors in CGC slabs pop up, but don't mean much



Report and analysis by John Jackson Miller
CBG Managing Editor

Mid-November online auctions for comics graded by Comics Guaranty Corporation turned up a new wrinkle: error slabs. An auctioneer offered a slabbed *Amazing Spider-Man* #238 in 8.5 — unremarkable, except its slab read that it was *Amazing Spider-Man* #239 and included the date and information for that issue.

Robert Lemke, editor of *Sports Collector's Digest's Graded Card Price Guide*, notes that clerical errors on slabs are common in the sports card field and are not perceived as adding value. In fact, they're perceived as negatives. "Most collectors try to send them in to get them fixed immediately," he said. CGC had not announced its policy on the subject at press time, but Lemke noted that at least one of the firms in the sports grading field charges for its corrections.

The seller indicated the *Amazing Spider-Man* error prominently in his auction, but it doesn't seem to have attracted much attention. The issue closed at \$26.05, whereas a 9.0 copy of the same issue that had closed 30 minutes earlier went for \$10 more.

Next on the horizon: Companies are now "slabbing" action figures, package and all.

Top auction prices for CGC-slabbed comics

Auctions closing Nov. 7-13; all auctions met their reserve prices and so indicate obligations to buy

<i>Amazing Spider-Man</i> #1 (1963) in 7.5	\$8,300
<i>All-American Comics</i> #25 in 6.0	\$2,951
<i>Justice League of America</i> #1 in 8.5	\$2,751
<i>Fantastic Four</i> #48 in 9.4	\$2,600
<i>All-Star Comics</i> #3 in 1.8 (G-)	\$2,175

Frenzy purchase of the week

It's tough to judge much of the action seen online this week as tinged with speculator frenzy. Some of the highest prices offered over guide this week were for comics from the high-grade Western Pennsylvania collection: a 9.8 *Fantastic Four* #126 retelling the team's origin, and a 9.8 *Avengers* #92 closed at \$199 each. A *Lady Death Steven Hughes* tribute issue which went for \$56.55 is arguably a sentimental favorite.

And in an act that feels like we're pulling Florida off the electoral board here, we are pulling off the listing for *Miracleman* #15 until we can get revised estimates for its unslabbed price from stores. It's been running at cover price in our reports for years, but collectors seem to have discovered it. Last week a 9.2 copy closed for \$80, and this week a 9.6 copy closed at \$118.50. Rather than have it top our chart as a high-flyer this week, we're reevaluating our comparison price.

But if we need a purchase to hearten the cynics' spirits, there's always another configuration of *Spider-Man* #1 to fall back on. A "gold" copy in 9.8 closed at \$409 Nov. 12.

Highest multiples realized over guide

Auctions closing Nov. 7-13; as compared with CBG Price Guide/ComicBase prices for stores

<i>Fantastic Four</i> #126 in 9.8	\$199.00	24 times guide
<i>Spider-Man</i> #1 (1990) (Gold, w. UPC) in 9.8	\$409.00	20 times guide
<i>Avengers</i> #92 in 9.8	\$199.00	19 times guide
<i>Fantastic Four</i> (Vol. 2) #1 in 9.6	\$60.00	15 times guide
<i>Darkchylde</i> #1 in 9.9	\$73.01	14 times guide

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CBG's CGC Price index!

CGC comics graded ...sold for a median price of
9.9 NM+1662%
in the quarter beginning September 1

Sample: 30 comics sold at online auction since September 1
Multiple for comics sold from Nov. 7-Nov. 13: NM+1241%
Multiple for comics sold from Aug. 1-Oct. 31: NM+1880%

CGC comics graded ...sold for a median price of
9.6 NM+403%
in the quarter beginning September 1

Sample: 280 comics sold at online auction since September 1
Multiple for comics sold from Nov. 7-Nov. 13: NM+411%
Multiple for comics sold from Aug. 1-Oct. 31: NM+414%
Multiple for comics sold from July 1-Sept. 30: NM+333%

CGC comics graded ...sold for a median price of
9.2 NM+113%
in the quarter beginning September 1

Sample: 371 comics sold at online auction since September 1
Multiple for comics sold from Nov. 7-Nov. 13: NM+99%
Multiple for comics sold from Aug. 1-Oct. 31: NM+123%
Multiple for comics sold from July 1-Sept. 30: NM+105%

Lower grades

The median comic book graded 8.5 by CGC sold for 5% less than the CBG Price Guide NM Value of a non-CGC comic book this quarter.

The median comic book graded 8.0 by CGC sold for 32% less than the CBG Price Guide NM Value of a non-CGC comic book this quarter.

The median comic book graded 7.5 by CGC sold for 45% less than the CBG Price Guide NM Value of a non-CGC comic book this quarter.

From CGC-graded comics auctioned this quarter, CBG has compared the price differentials between the median closing price offered at each grade and the CBG Checklist & Price Guide/ComicBase price for an ungraded NM copy.

CGC comics graded ...sold for a median price of
9.8 NM+700%
in the quarter beginning September 1

Sample: 161 comics sold at online auction since September 1
Multiple for comics sold from Nov. 7-Nov. 13: NM+1848%
Multiple for comics sold from Aug. 1-Oct. 31: NM+717%
Multiple for comics sold from July 1-Sept. 30: NM+620%

CGC comics graded ...sold for a median price of
9.4 NM+229%
in the quarter beginning September 1

Sample: 322 comics sold at online auction since September 1
Multiple for comics sold from Nov. 7-Nov. 13: NM+213%
Multiple for comics sold from Aug. 1-Oct. 31: NM+232%
Multiple for comics sold from July 1-Sept. 30: NM+209%

CGC comic graded ...sold for a median price of
9.0 NM+39%
in the quarter beginning September 1

Sample: 281 comics sold at online auction since September 1
Multiple for comics sold from Nov. 7-Nov. 13: NM+33%
Multiple for comics sold from Aug. 1-Oct. 31: NM+40%
Multiple for comics sold from July 1-Sept. 30: NM+41%

These ratios are based on a nearly complete survey of auctions of CGC-graded copies. In cases where a comic book did not realize a reserve price set by a seller, the highest price offered is regarded as what the market would bear.

New supply watch

CGC is making a serious dent in the comics sent in for the Modern service level, paring that waiting period by a month in the last two weeks. Demand is so high, though, that the Economy service level is finally out to the half-a-year mark. We're still nowhere near the point where people send in birthday cards to their comics, though.

New CGC turnaround times

Due to high demand, the time Comics Guaranty Corporation needs to grade comics for different service levels keeps changing. The turnaround times as of Nov. 17:

Service level & price	Now
Economy (\$20, pre-1975 comics less than \$250)	26 weeks
Modern (\$14, comics 1975-present)	14 weeks
Standard (\$35, comics less than \$1,000)	21 weeks
Express (\$55, comics less than \$5,000)	10-11 days
Walk-through (\$95)	1 day

CBG Editorial Assistant Denise Janec contributed to this report.

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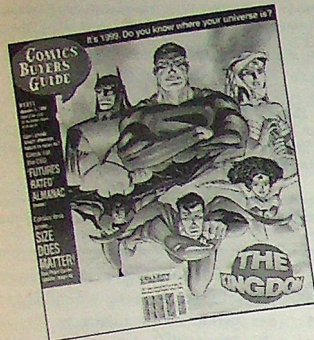
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No.	Grade	Price (\$)	No.	Grade	Price (\$)	No.	Grade	Price (\$)	No.	Grade	Price (\$)	No.	Grade	Price (\$)	No.	Grade	Price (\$)	No.	Grade	Price (\$)	No.	Grade	Price (\$)		
5	VF+	\$800.00	65	NM+	\$100.00	32	NM	\$45.00	6	NM+	\$175.00	117	VF+/NM	\$15.00	12	NM+	\$125.00	285	VF+	\$100.00	37	VF+/NM	\$400.00		
6	VF+	\$800.00	65	NM+	\$80.00	34	NM	\$45.00	8	MINT	\$200.00	122	VF+/NM	\$25.00	13	NM+	\$125.00	290	VF+/NM	\$75.00	41	NM	\$150.00		
10	VF	\$400.00	65	NM	\$50.00	35	NM	\$45.00	16	MINT	\$125.00	124	VF+/NM	\$10.00	1	NM	\$500.00	297	VF+/NM	\$50.00	42	NM	\$150.00		
11	NM	\$600.00	66	MINT	\$100.00	42	NM+	\$35.00	38	NM+	\$30.00	125	VF+/NM	\$10.00	2	VF+/NM	\$125.00	298	NM	\$60.00	44	VF+/NM	\$10.00		
12	VF+	\$300.00	69	NM	\$50.00	49	NM+	\$35.00	1	NM	\$50.00	133	VF+/NM	\$10.00	5	NM	\$100.00				46	NM	\$100.00		
14	VF+/NM	\$350.00	70	NM+	\$60.00	51	NM	\$30.00	Defenders			134	VF+/NM	\$10.00				Adventure			47	VF+/NM	\$80.00		
15	VF+/NM	\$425.00	75	NM+	\$50.00	53	VF+	\$30.00	1	NM	\$50.00	134	VF+/NM	\$10.00				259	NM	\$100.00	57	VF+/NM	\$125.00		
18	VF+/NM	\$300.00	78	NM	\$40.00	54	NM	\$30.00	Fantastic Four								38	VF+	\$100.00	276	NM	\$100.00			
18	VF+	\$200.00	82	F+	\$25.00	55	NM	\$30.00	3	VF+/NM	\$2,000.00	FF Annual	1	VF+	\$350.00		79	VF+/NM	\$300.00	277	NM	\$100.00			
19	VF+/NM	\$250.00	85	NM+	\$50.00	56	NM	\$30.00	8	VF+	\$450.00					83	VF+	\$100.00	280	NM	\$100.00				
21	VF+/NM	\$200.00	85	NM	\$40.00	56	NM	\$30.00	22	NM	\$200.00	Incredible Hulk				101	VG+	\$200.00	283	NM	\$150.00	Superboy			
25	VF+	\$175.00	86	NM	\$35.00	57	NM	\$80.00	24	VF+/NM	\$150.00	No. Grade	Price (\$)				104	VF+/NM	\$300.00	286	NM	\$125.00	71	VF+/NM	\$80.00
			87	NM+	\$40.00	58	NM	\$65.00	27	VF+/NM	\$175.00	4	NM	\$1,400.00				107	VF+/NM	\$200.00			84	VF+/NM	\$65.00
27	VF+	\$175.00	88	NM	\$30.00	62	VF+	\$20.00	28	VF+/NM	\$150.00							108	VF+/NM	\$150.00			86	VF+/NM	\$65.00
27	VF	\$100.00	89	NM+	\$40.00	62	VF+	\$20.00	29	VF+	\$100.00	Iron Man						109	VF+/NM	\$125.00			88	VF+/NM	\$65.00
28	NM	\$250.00	90	NM	\$50.00	66	NM	\$30.00	30	VF+/NM	\$125.00	1	MINT	\$400.00				114	VF+/NM	\$150.00			90	VF+/NM	\$65.00
29	VF	\$90.00	90	NM+	\$80.00	68	NM+	\$25.00	31	VF+/NM	\$100.00	1	NM	\$300.00				115	NM+	\$35.00			92	VF+/NM	\$65.00
31	VF+	\$150.00	96	VF+/NM	\$60.00	70	NM	\$25.00	33	NM	\$125.00	1	NM	\$300.00				156	MINT	\$50.00			96	VF+/NM	\$65.00
31	NM	\$250.00	101	NM	\$125.00	73	NM+	\$20.00	33	NM+	\$140.00	2	NM	\$150.00				157	NM+	\$35.00			97	VF+/NM	\$50.00
34	VF+/NM	\$100.00	113	NM+	\$30.00	76	MINT	\$40.00	40	NM	\$100.00	3	NM+	\$75.00				157	NM+	\$35.00			99	VF+/NM	\$50.00
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41	VF+	\$90.00	120	NM+	\$60.00	90	VF+	\$20.00	50	NM	\$250.00	8	NM	\$30.00				50	NM	\$125.00			124	VF+/NM	\$175.00
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55	MINT	\$200.00	17	VF+	\$75.00	3	NM	\$50.00	85	NM+	\$35.00	63	VF+	\$125.00				127	NM+	\$80.00			8	VF+/NM	\$250.00
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60	NM+	\$100.00	24	VF+/NM	\$50.00	119	MINT	\$35.00	106	VF+/NM	\$25.00	114	NM	\$75.00				36	NM	\$70.00			77	VF+/NM	\$60.00
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61	NM+	\$80.00	26	VF	\$35.00	2	NM+	\$30.00	110	VF+/NM	\$25.00	Nick Fury Agent of Shield						54	NM	\$65.00			82	VF+/NM	\$120.00
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For our submission guidelines, please send a request (with a self-addressed stamped envelope) to Maggie Thompson at the address above or e-mail cbgnews@krause.com

Nelson Jimenez
75 Maple Tree Ave.
Stamford, CT 06906

Here is my Christmas 2000 wishlist:

For my buddy Trent D, the *Lone Wolf* and *Cub* complete comic-book and DVD collection.

For my buddy Pork, original George Pérez and Alex Ross art.

For my nephew Timmy, every *Batman: The Animated Series* video.

For Dan the Man, a walk-on part in the *Simpsons* movie as the comic-book guy.

For all comic-book fans, a *CBG* subscription and mug.

For me, a chance to be editor for a day at DC, so I could release Superman comics with photo covers of George Reeves and Kirk Alyn.

And finally to all, good will and happy holidays! Here's to 2001!

Alan Stewart
69 N. Ashlawn
Memphis, TN 38112

Regarding David A. Lofvers' clarification in *CBG* #1408 of his earlier letter about *The Squadron Supreme* (#1405), in which he claimed that Roy Thomas created *The Squadron Sinister* as a team of villains, which Steve Englehart then modified into a team of heroes: Sorry, but he's still wrong.

Roy Thomas did, in fact, write the earliest stories of both *The Squadron Sinister* and their parallel-Earth heroic counterparts, *The Squadron Supreme*. The latter team (including several additional members beyond the original four *Squadron Sinister* characters) was introduced in *Avengers* #85 and #86, both written by Thomas. Steve Englehart brought the group back a few years later

(in *Avengers* #141, as Lofvers indicates) and took the Justice League parallels further, adding still more JLA-derived characters and elements of parody (or homage, take your pick) such as "roll calls" and "crisis" story titles. For my money, this was *The Squadron's* most enjoyable and memorable appearance prior to Mark Gruenwald's stories, so I can understand how the mistake could be made.

I'll close by noting that I do appreciate Lofvers' recommendation of Gruenwald's *Squadron Supreme: Death of a Universe* graphic novel — I passed on this when it came out and now I'm thinking it may be worth tracking down.

Paul Dale Roberts
5606 Moonlight Way
Elk Grove, CA 95758

All this information in one issue?

I'm talking about *CBG* #1408!

I am disappointed that I have to wait until May 3, 2002, to see the *Spider-Man* movie. I hope Nicholas Cage gets his wish of wearing tights for the silver screen. Cage, being an avid comic-book reader, deserves the opportunity to be a super-hero or super-villain. I wish him well.

Enjoyed your DC Toys exclusive; I was surprised to find the *Danger Girl* action figures at my local Blockbuster Video store. Who would have ever thought that Blockbuster would carry such merchandise?

Bill Rosemann had some great news that Marvel will be bringing back some of its old comics; I just wish that they would provide these old back issues on CD-ROM. Do they have plans to do this one day?

I am glad to see the return of *Static*

Shock; I do believe great things can happen with this character and will keep my eye open to see the outcome.

This latest *CBG* was a superb issue and makes a wonderful Christmas stocking stuffer!

[I discussed the wonderful accomplishment of the *Mad* CD-ROM with someone who makes corporate decisions at a major comic-book company, and he said that, admirable as the *Mad* project was, his company would wait till technology got a little better. He did sound as though his company, at least, was monitoring such a project and was simply looking for even better reproduction and software design.]

Harvey Flamholtz
331 McMillan St.
Brent, AL 35034

I'm about a month behind on my *CBGs* and just now catching up, so these comments may be obsolete by now.

I have every issue of *Lone Wolf* and *Cub* put out by First starting in 1987 and have always wished that I could get more. When I read that *Dark Horse* was going to be publishing the title, I had mixed emotions. Great; new stories — and — Darn; I have to repurchase the ones I already have. Then I read that they would be 300-page trade paperbacks and decided that the amount of new material in each would surely overcome the repurchase objection.

I saw the price and thought it was a true bargain. Of course, it is all reprints, and I had often heard about the Japanese comics "telephone books." I figured that the paper would be low-grade, but that was not unacceptable. Maybe for once we collectors would catch a break in the pricing of our wants.

For Art's Sake



By Chris Smigiano

I live in a small rural town and so I get my comics from Westfield. I had pre-ordered five issues of *LW&C* by the time the first one came in. My reaction upon seeing the digest size was, to say the least, major disappointment. Then, when I opened the issue, my heart fell. Perhaps if someone had never seen the originals published by First, this would have been acceptable. But anyone who has decried the postage-stamp-size reductions of modern comic strips could not possibly be satisfied with this product.

I immediately called Westfield, said that the book was not as advertised, and got permission to return it. I also canceled the future issues that I had previously ordered.

I read the letter from Dark Horse to *CBG*. If you are attempting to reach a non-comics-reading market, I wish you well. I sincerely doubt you will succeed, but I hope you do. You claim that to increase the page size would have taken longer and cost more. Personally, I'd have waited longer and paid more. I won't pay for this.

David Jay Gabriel

www.nycccomicbookmuseum.org

On Nov. 13, the New York City Comic Book Museum held its first fund-raising concert. As Playbill.com said, "Theatre Stars to the Rescue: Actors Perform for NYC Comic Book Museum" and, while there was no danger to be found, members of the Broadway community rallied in a show of support for the starting museum. The evening was a huge success. Nearly 200 guests attended and enjoyed two hours of comedy and songs from performers from *Les Misérables*, *Phantom of the Opera*, *Cats*, *Forbidden Broadway*, and a surprise guest appearance by Ron Bohmer, Broadway's *Scarlet Pimpernel*. Unknown to me, Ron is a major comic-book fan and had a beautifully prepared speech telling the audience how comic-book reading influenced his life, especially his morals and his values. He capped off his performance of "Into the Fire" by stripping off his suit and finishing the number in his very own Superman costume. Now, *that's* dedication!

I am writing this letter to get the word out that I have started the New York City Comic Book Museum in tribute to comic books — both their story and art — and I have a lot planned. In the past year, I interviewed such comic-book luminaries as Peter David, Louise Simonson, Neil Gaiman, Scott Lobdell, Terry Moore, Judd Winick, and Jim Valentino for a special video documentary on comic books and AIDS. I have put together an exhibit based on this same theme; that exhibit includes original art from Jim Valentino, Jon Bogdanove, Mark Pacella, and James Romberger and Marguerite Van Cook. The exhibit will tour New York City, starting at the New York Presbyterian Hospital, one of the largest hospitals in the city, move to the Federal Plaza (close to Mayor Guiliani), and then culminate with a week in January at the Empire State Building.

The plan is to operate this type of outreach program for a little while, get interest from many different groups (not just diehard comics fans already hard-pressed for their weekly allowance), and build a following. Once enough interest has been generated and I know what the city's audience is, we can plan our actual space. That is not to say that, if someone decides to donate any kind of space, I would not take it immediately; this is just a more practical way of

going about it.

My goal is to show that comic books can be educational as well as entertaining — that they are relevant to society. Their money-making aspect doesn't interest me. I didn't start the museum to make money. I am a collector but not a dealer. I don't care that *Hulk* #181 can be sold on eBay for thousands of dollars or that, if I seal it in someone's special case, the value can increase. I care that, when I first read that issue, I saw a little guy named Wolverine standing up to The Hulk; a Marvel version of David and Goliath.

I've met with opposition and trepidation from the comic-book industry. And that will change. I understand reluctance to help an unknown. However, the independents have been a great help and extremely interested in doing more. I've met people in the arts and education world, the museum world, and the entertainment world who are anxious for this to succeed. They see the benefits of getting people to read more, of showcasing artists and writers in ways they never have been showcased, and of preserving this American art form. I've met generous, supportive individuals who have not picked up a comic book since they were children. These people who have such fond memories of comics — but wouldn't think of picking one up now — have taken a second glance at them, and that's a good start. Many people write to me, telling me their fondness for comics and how just looking at our website instills memories of their childhood for them, another good thing.

I get e-mails from people all around the world asking for answers to questions that have become a real challenge. A librarian in Brazil wants my help in establishing a comic-book collection, tourists from New Zealand want to visit my collection, a man in Virginia wants help in putting together an exhibit that would re-create a newsstand of the '20s and he felt comics might be an interesting part of that, and a multitude of "how much is this worth?" It's obvious that there is a worldwide need for an organization to collect and preserve this information and art for future generations. Comic books, after all, are one of only five art forms native to America. I want to show everyone how important they can be to society.

The museum is off to a great start. I prefer not asking fans for money right now; I want them to spend their money buying good comics and reading what they like. I do intend to get corporations, foundations, and the government involved. The more programs I come up with and the more money I raise through concerts and smaller grants, the more they will see us as a candidate for larger grants and more funding. It's a roller-coaster effect and a Catch 22. I welcome fans' ideas, time, and stories about their own collecting and love of comic books. This museum is going to survive on outside sources but it is going to thrive, thanks to other fans.

Chuck LaChance

1220 NE 3 St.

Ft. Lauderdale, FL 33301

First, I would like to give a "thumbs up" to Pete Bickford and *ComicBase*. This program just keeps getting better and better. I encourage any comics collector to get a copy of this program, no matter how large or small your collection. It is easy to use and, more important, it is *fun* to use. I have more than 6,000 comics and I had a great

(continues on Page 18)

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A P E

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Oh, So?

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time entering all the data. And, if you have a problem with the program, Pete is a prince in helping you find a fast solution.

That being said, I used *ComicBase* today to have a little fun. I believe that comics sell for a number of reasons. The artist-writer element has been debated to death. One factor that may be overlooked is the title of the comic book. Back in the Silver Age, DC had beautiful boxed title blocks that spelled out the exact title of the book. Likewise, Marvel had beautiful cover banners displaying its titles. When I saw a *Mystery in Space* title like "Ray Gun in the Sky" or a *Fantastic Four* title like "To Save You Why Must I Kill You," I could not wait to whip open the issue and read it. The bottom line is that the cover title jump-started my interest in reading the issue. And, if the issue had an awful title, it took a lot for me to open the cover.

Since I just finished putting my entire collection, including titles, in *ComicBase*, I easily zipped through and took my favorite 10 "grab the reader" cover titles and 10 "Oh, God, do I really want to read this?" cover titles. The names of the authors have not been included to protect them (on the awful title list), but I have included the issue numbers so you can look them up if you are so inclined. Here we go.

The best titles:

1. "The Fadeaway Doom" *Mystery in Space* #68 (Jun 61)
2. "If This Be My Destiny" *Amazing Spider-Man* #31 (Dec 65)
3. "... And None Shall Survive!" *X-Men* #17 (Feb 66)
4. "One for Those Long Gone" *Amazing Spider-Man* #202 (Mar 80)
5. "The World of No Return" *Justice League of America* #1 Nov 60)
6. "The Slave Ship of Space" *Justice League of America* #3 Mar 61)

7. "The Sound of Her Wings" *Sandman* #8 (Aug 89)
 8. "The Doom Puzzle!" *Shadow* #1 (Nov 73)
 9. "Abandoned on Earth" *Thor* #145 (Oct 67)
 10. "Ramadan" *Sandman* #50 (Jun 93)
- And now the 10 worst:
1. "Gang War, Shmang War! What I Want to Know Is ... Who the Heck Is Hammerhead?" *Amazing Spider-Man* #114 (Nov 72)
 2. "Who Was That Goblin I Saw You With?" *Amazing Spider-Man* #180 (May 78)
 3. "A Porpoise in Life" *Aquaman* (Vol. 5) #4 (Dec 94)
 4. "Honey, I Shrank The Hulk" *Incredible Hulk* #377 (Jan 91)
 5. "Kitty's Fairy Tale" *Uncanny X-Men* #153 (Jan 82)
 6. "Listen — Stop Me if You've Heard It — but This One Will Kill You" *X-Men* #123 (Jul 79)
 7. "Where Happy Little Bluebirds Fly" *X-Men* #10 (Second Series) (Jul 92)
 8. "Furball II" *Justice League Europe* #13 (Apr 90)
 9. "Gnort by Gnort West" *Justice League America* #36 (Mar 90)
 10. "Sure It Stinks, but It Sure Smells Like a Story to Us" *Justice League America* #38 (May 90)

And there we have it.

I am sure I could do a second and third list, but I will throw it out to the other readers.

You have any clunker titles that come to mind?

[What? You don't like silly wordplay?]

Michael R. Smith

Is John Jackson Miller personally confirming the auction "sales" he reports in his *Lots of Action* column? That is, does he know for a fact that money is changing hands in these CGC-related deals? If not, then please ask him to stop making statements like the following (*CBG* #1410): "Amazing Spider-Man #321...sold for a jaw-dropping \$565 Oct. 30." The text in his "Top Auction Prices for CGC-slabbed Comics" box is also mis-

leading: "... all auctions met their reserve prices and so indicate actual sales." Maybe. Or maybe not. A cracked reserve doesn't necessarily mean that the item changed hands at the final bid price in U.S. currency. Maybe the deal was never closed, for all sorts of reasons.

Maybe the buyer wised up and backed out. No "actual sale" there. Or maybe the seller never intended to sell it in the first place and was merely testing the waters. No sale there, either. Maybe some trade was involved, or maybe the buyer and seller were working together to drive up the price, with the ultimate goal of steering the market for these kinds of comics. Still no "actual sale." See what I mean?

So please do us all a favor: If you absolutely must report this stuff, simply state, "The final bid — or final auction price, or closing bid, or whatever — for such-and-such an item was X number of dollars," and leave it at that. If you can't or don't confirm that the deals were closed, that "actual" sales actually happened, it's a great disservice to your readers — and sloppy journalism — to suggest otherwise.

[JJM: We try to be careful about this, usually stating "closed" or "went for," rather than "sold." You could ask for more, but it's been good enough for most of the history of auction reporting to date. (Or has nobody ever bounced a check to Sotheby's after the story hit the wire?)

Could we wait weeks until feedback comes up on eBay or buyers respond to our e-mails to report actual transactions? Sure. But that is **not** the information that's shaping the market. It's eBay's "completed auctions list." The actors in the market are using closed prices as information in setting their own personal benchmarks — usually regardless of whether deals fell through. They seem to be doing exactly that, as the long-term stability in the price ratios we're seeing indicates. Our reporting auctions immediately doesn't just serve buyers better (this is *Comics Buyer's Guide*), but it also zeroes in on the specific information that people in the market are using to make their decisions.

We're certainly not putting it past anyone to attempt to "steer" the market. But for our part,

since we're taking the medians of all the comics being offered per grade, we're comfortable that we've minimized that possibility. You'll also note that we don't yet print a median ratio for 10.0 comics — because only a dozen or so transactions have taken place, and we make it clear when we run "top" lists that we're reporting extreme cases.

But I suspect from your close a dislike for the whole topic being reported here. That's fair. Clearly, our take is that this is **the** story in collecting this season, and, as long as the evidence keeps supporting that proposition, we'll keep following it. Perhaps the best thing about our reports may be that, if this **does** turn out to be a flash in the pan, we'll be ideally situated to know before anyone else does.]

E.J. Barnes

174 College St., #2
Amherst, MA 01002

With the recent overturning of the original award, the details of Twist vs. McFarlane are fresh in people's minds again. Here are thoughts that have been kicking around in my head, after some research.

Misappropriation, the unauthorized commercial use of a living (and, in some jurisdictions, a dead) person's name and likeness, is a well-established concept in U.S. law. If there is enough information provided — such as the full name or a shot of the person's face, even with an "eye bar" — that the individual can be identified, a case can be made that the unauthorized commercial use resulted in invasion of the right to privacy — or the right to publicity.

Unauthorized commercial use of either the name or likeness is sufficient cause for legal action. Some supporters of Todd McFarlane have complained about how the jury was instructed not to consider whether both Tony Twist's name and likeness were used, only whether his name had been. (Tony Twist the mobster bore no physical likeness to Tony Twist the former hockey player.) Such severability is perfectly in keeping with current definitions of misappropriation.

A private person's right to privacy is invaded by misappropriation of his full name or recognizable likeness, regardless of whether the defendant intended harm; recognizability is the key to invasion of the right to privacy. If you name a character "Bob White," I doubt that any of the 10,000 Bob Whites in North America would have a grievance that would stand up in court — unless you indicated in a public place that your character Bob White was named after a former classmate. Then, your former classmate Bob White would know it was he you had in mind, and your unauthorized use of his name would be an invasion of his privacy, regardless of whether the character portrayed under the name Bob White was a hero or a villain. This fits the pattern of McFarlane's use of Twist's name, since McFarlane said before the suit was filed that he'd named (or nicknamed) his character after a hockey player. The question remains whether the fact that it was a *nickname* for the character protects McFarlane.

In *CBG* #1402, *Static* producer Michael Davis is quoted as saying: "Static was based on my life growing up as a teen-ager in the projects in New York. Hence, Static's sister was named after my sister Sharon, his mother after my mother, Jean. All his friends were guys I went to school with, all the people who were buttholes in

(continues on Page 20)

LAST KISS

DIALOGUE BY JOHN LUSTIG

"SURE, I FIGHT SUPER VILLAINS AND LEAP OVER MOUNTAINS WITH A SINGLE BOUND! BUT THAT'S KID STUFF COMPARED TO MY DAILY BATTLE OF THE SUPER BULGE! FITTING INTO SKIN-TIGHT SPANDEX IS THE HARDEST PART OF BEING A COSTUMED CRUSADER! THAT'S WHY WE SUPER FOLK ALL EAT AT..."

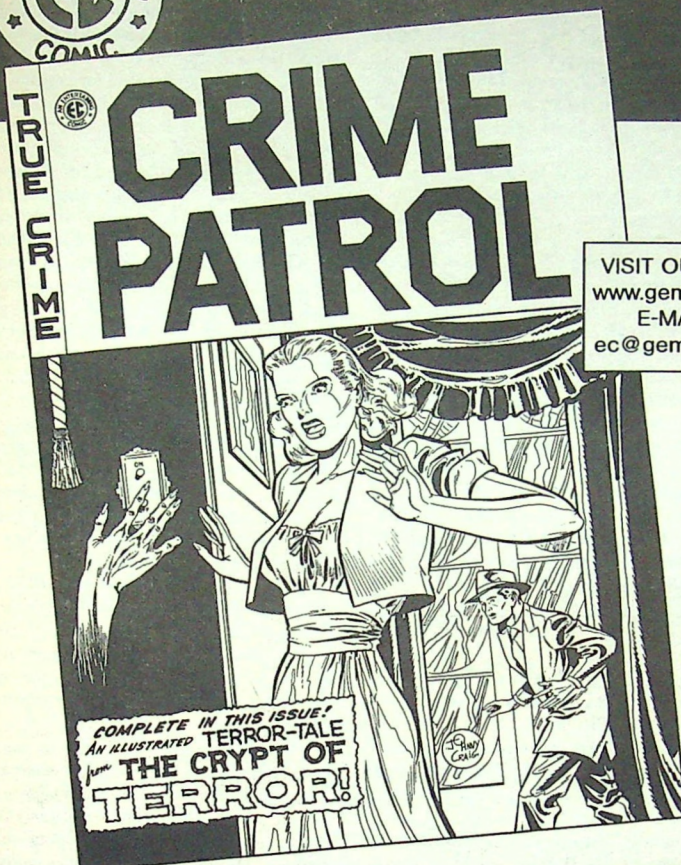


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IN THIS ISSUE: A PREMATURE BURIAL VARIANT IN "THE CORPSE IN THE CREMATORIUM" BY JOHNNY CRAIG, EGYPTIAN MUMMY MENACE IN "TRAPPED IN THE TOMB" WITH GEORGE ROUSSOS' ART, AMBULATORY BODY PARTS IN "THE GRAVEYARD FEET" WITH JOHN ALTON ART AND "THE SPECTRE IN THE CASTLE!" FROM THE CRYPT OF TERROR VIA AL FELDSTEIN!



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CALLING ALL PROS

By Brent Frankenhoff

CBG is in the process of updating its biography files of professionals and aspiring professionals. If you are a professional or an aspiring one, please take a few moments to provide as much of the following information as possible. (You can write it on a separate sheet; just follow the form.) This will ensure that a corrected and current database is maintained. It will help **CBG** locate professionals. Potential employers can also contact **CBG** as a first step in contacting you — without invading your privacy. **CBG** forwards calls and mail from them to you to respond to at your convenience.

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(note degrees) _____

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ing, etc.): _____

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lettering, selling, etc.) _____

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- Pass on office number to reporters.

Please return this information along with a photo or self-portrait we can print to Maggie Thompson, Biographical Information Update, c/o Comics Buyer's Guide, 700 E. State St., Iola, WI 54990.

Oh, So?

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his life were ones I had problems with growing up." To protect himself legally, he should get advance permission in writing for use of any living person's name, even his mother's. I suspect the people who were "buttholes" in his childhood would hardly be forthcoming with such permission.

Misappropriation of name or likeness of public persons may be considered invasion of right to privacy, but often, as well, of right to publicity. Some public figures, such as politicians, have little or no right to privacy or publicity; political cartoonists lampoon them by name and likeness with apparent impunity.

Other types of public figures, such as musicians and actors, have a legally acknowledged right of publicity, since their names and likenesses are among the assets of their trade. Using an actor's name or likeness without permission is similar in effect to trademark or copyright infringement. Recall the fracas a few years back over the uncontrolled use of the (off-misspelled) name and likeness of 1950s pin-up model Bettie Page. There, the result of Page's discovery was that, ultimately, only one of the previous publishers had permission to keep using her name and likeness and it had to pay licensing fees to retain that permission.

Most of my knowledge on the subject of misappropriation and invasion of privacy or publicity comes from a book by Lee Wilson called *Make It Legal* (Allworth Press, 1990). It describes itself as "For Graphic Designers; Advertising Copywriters, Art Directors, and Producers; Commercial Photographers; and Illustrators" and as "A Guide to Copyright, Trademark, and Libel Law; Privacy and Publicity Rights; and False Advertising Law." Each topic is illustrated by several examples. Unfortunately, Amazon.com lists this book as being out of print. I'm sure there are other books that cover the same ground, since it is so important for creators for publication. The book is written primarily for creators in advertising work and has little to say about exceptions or variations that may apply to fiction. Presumably, journalists don't need permission to use a public person's name or likeness and need only worry about defamation (the publication of damaging, but untrue, information about a person; this is the generic term for libel and slander).

I am left wondering, after reading the remarks of Judge Dierker indicating that Twist's case held no merit, whether pro athletes are among those public figures who have a legal right of publicity. I'm not surprised that the enormous damages awarded by the jury were overturned but I am surprised that, supposedly, under Missouri law, somebody in Twist's position (sports being a part of show business) had no grounds for complaint worth considering. Having only read the remarks quoted, and not the 22-page judgment, I nonetheless wonder whether Judge Dierker was considering primarily the *unstated* accusation in the suit — that of defamation — and not the stated one of misappropriation. This will probably come up in Twist's appeal of Judge Dierker's decision, as well as any attempt McFarlane makes to retrieve his legal expenses.

Judge Dierker's been to law school, and I haven't. But my own uneducated opinion (a little knowledge being a dangerous thing) is that McFarlane owes Twist, but not for damages. What McFarlane owes for the misappropriation of Tony Twist's name should be commensurate with the amount of use of the character in question. McFarlane could even, theoretically, sign a contract with Twist to pay a licensing fee for the continued use of the name "Tony Twist," although, considering the acrimony of what's gone before, I doubt that Twist would sign such an agreement.

Certain exceptions to the rule of misappropriation invading the right to publicity seem to apply to parody in which the fictional character's name alludes to, but is not the same as, that of a celebrity. In the 1960s, Bullwinkle put on the Kirwood Derby; TV personality Durward Kirby sued — and lost. In the 1990s, closer to home for us comics folk, rock musicians Johnny and Edgar Winter sued Timothy Truman and Sam Glanzman for creating the villainous Autumn Brothers for a *Jonah Hex* story — and lost.

Where do we draw the line and why? Is it that it's not the real name, so nothing was "stolen"? Is it that we know it's not really him, so no defamation is possible? If Todd McFarlane had always called his character "Tony Twistelli" and never "Tony Twist," or if he had called him "Robbie Wring" or "Sam Squash," would he have been in the safe zone?

Carleton K. Brown

97 Melha Ave.

Springfield, MA 01104

Hil Just thought I'd take time to let you know how I'm enjoying **CBG** lately.

Having recently returned from a long honeymoon (with my wife), I found there were several issues waiting to be read. Taking inventory, only two of eight issues are unaccounted for, one of which, ironically, featured Peter David's opening installment of his Disney World proposal scheme. Irony, because my wife and I began our honeymoon in Disneyworld at the same as the Davids were there. His column remains enjoyable, nonetheless.

It certainly appears that the CGC "slabbing" and buying of comics has reached epic proportions. I think this phenomenon is out of control. I understand that, like the online stock investor, the online comics speculator comes from a comics-naïve background, but wouldn't they do a little further research before forking over more than 300% of what a comic book is worth? John Jackson Miller's statistics alone should shock a potential buyer back to his senses. It is very obvious that the online "slabbees" have little access to comic shops, cons, or back-issue bins. Or are they slinking into shops, paying \$6 for *Spider-Man* #1, then submitting it to CGC and auction sites?

I must also wonder how this trend is affecting retailers, who we say are in desperate need of sales. I have heard little outcry from store owners who have *Incredible Hulk* #181 in their three-for-a-buck boxes. And, while I know little background on the staff and origin of CGC and I have heard no complaints about the company, who are these people? What gives them the right to set up shop, say they are qualified to begin a new grading system, and set value standards for comic mags? CGC certainly seems to have come out of nowhere. I don't mean to oppose the com-

pany, just looking for few credentials before I submit my résumé to them.

Last, I turn to the readers and assemblers of **CBG** for aid. I want to join those who believe that comics reading and collecting is the world's most rewarding hobby, where people are helpful and friendly (and by now you're probably thinking, "OK, whaddaya want?"). I had a wonderful experience about two years ago in these very pages, when I was looking for certain DC *100 Page Spectaculars*. After a letter printed and a classified ad entered, I received numerous responses and tons of feedback — some wonderful souls actually sent me free copies of some of the issues I wanted! Now, I am searching for the *Marvel Masterworks* volumes which reprinted the Lee and Kirby *Fantastic Four*. Before you wonder how you could have received this request by e-mail from a guy who can't access the Internet, let me explain: It has been a blast going to every site listed in your weekly Internet directory, and visiting eBay, and other auction sites. But no one seems to have in stock or for bid the *FF Masterworks* I'm seeking.

Oh, sure, everyone's selling the latest volume (reprinting *FF* #51-#60), but that's a given purchase. Even the website which claims to have "a complete line of Masterworks" (you know who you are!) has only seven volumes on its one-page listing, and I have e-mailed that company. Any help would be appreciated.

(We ran an extensive article on CGC when it was preparing to enter the field. While the parent firm was not expert in comics, it was a pioneer of similar grading and slabbing of coins and trading cards and began in the coin trade years ago — and, of course, it went to comics experts for its comics graders.)

Steve Borock, the primary grader, has been in the field for some time, is highly respected, and, moreover, is the kind of picky guy who — for fun — used to sit around with similarly inclined buddies and compare comics grading standards. (He can't do that any more, even casually, by the way.)

CGC does **not** price anything except its own service (which you'll find described on Miller's analysis page) and, in general, uses the criteria you'll find are industry standards. Retailers are as free as anyone else to pick the cream of their stock, have it graded, and sell it online, either by themselves on eBay or using such services as ComicLink and Sotheby's. There absolutely are people who have bought CGC-graded material in one venue (say, from a store or at a convention) and sold it in another.

I have found that it pays to keep checking eBay, Amazon, and others for specific issues. Months can pass between listings, but a regular weekly search will eventually turn up lots of harder-to-find items. Heck, I'm still looking for some *Marvel mirrors* (*Spider-Man*, *Daredevil*, and *Hulk*) of a few years ago for a friend whose own mirrors were lost in one of the California earthquakes. (He still has *Fantastic Four*, *Doctor Strange*, and *Captain America* — but if you know of any besides those listed, he needs those, too.)

A check of eBay today, for example, has *Marvel Masterworks* Vol. 2 (*FF* #1-10) at \$23, \$6.51, and \$24.99 (listed in descending order of auction end), Vol. 6 (*FF* #11-20) at \$67, \$41, and \$46, and Vol. #13 (*FF* #21-30 and Annual #2) at \$96.01. So it's not that the copies aren't out there. Whether they're out there **cheaply** is another matter, of course.

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Holiday Suggestions

In addition to its comics, Dark Horse produces dozens of ancillary products, many designed for holiday giving. Most of the items on this page are already available through comics retailers or can easily be reordered. And this sampling only scratches the surface of the plethora of product available. Check with local retailers for more items.

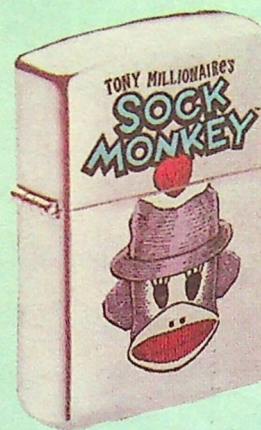


The Classic Comic Characters statue line has expanded to include 14 figurines based on popular comic-strip characters including Prince Valiant, Ignatz, Flash Gordon, Dick Tracy, The Phantom, Li'l Abner, Daisy Mae (shown), Little Orphan Annie, Beetle Bailey, Sarge, Mandrake the Magician, and Olive Oyl. Each statue is limited to a run of several hundred, comes with a certificate of authenticity, a pinback button, and a booklet about the character and its creator and retails for \$49.95.



Celebrating the 50th anniversary of Mort Walker's **Beetle Bailey**, Dark Horse has produced a series of PVC figures, each with its own retrospective book (Beetle's is shown above) collecting strips featuring the respective characters.

The 4" figures of (left to right) Miss Buxley, General Halftrack, Beetle, and Sarge retail for \$10.95 each.



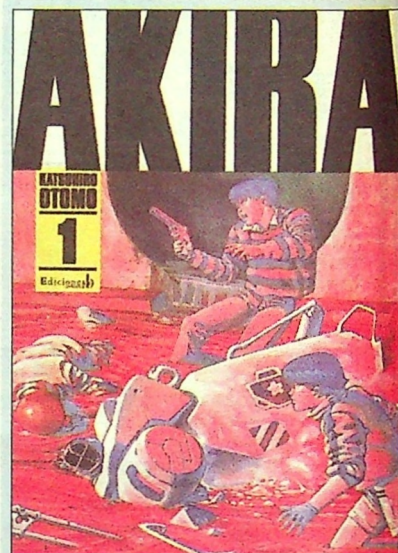
One of the lunch boxes based on licensed properties is the Futurama lunch box (\$19.99), and the Zippo lighter line includes the Sock Monkey Zippo (\$29.99).



Dark Horse's Maverick imprint has released such graphic novels as Will Eisner's **Last Day in Vietnam**, recollections of Eisner's experiences in Southeast Asia. The graphic novel has a full-color cover and sepia-toned pages and retails for \$10.95. It is only one of several comics appropriate as gifts including such items as **The Mask**, **Fax from Sarajevo**, and **Harlan Ellison's Dream Corridor**.



Originally scheduled for release in October 1999, the **Buffy the Vampire Slayer Supernatural Defense Kit** is now available for reorder. The slipcased set contains a hardcover expanded version of "The Final Cut" from **Buffy the Vampire Slayer** #8, photos of Sarah Michelle Gellar (Buffy) and David Boreanaz (Angel) on the slipcase, a gold-colored cross, a Claddagh ring, and a glass vial of "holy water" with silver flakes suspended in the fluid. The kit retails for \$19.95.



Dark Horse's manga line continues to expand with its latest collection of the classic **Akira** (above). Each volume will range between 300 and 500 pages in length and retail for \$24.95.

Work by Masamune Shirow is collected in the Dark Horse exclusive **Shirow 2001 Calendar** (below). The calendar comes in its own envelope and retails for \$19.99.





Charles Schulz, Original artwork for magic marker drawing of "Snoopy" as the "Red-Baron," on 500 Bristol Strathmore stamped paper, matted and framed, signed by the artist, and in excellent condition.
7 1/2 in. x 4 1/2 in.
Estimate: \$1,500-2,000



Carl Barks, Original oil painting on masonite entitled "Money Lake," the 14th painting commissioned by Carl Barks, painted in 1972, framed and in excellent condition.
19 3/4 in. x 15 3/4 in.
Estimate: \$70,000-90,000



Dr. Seuss, Original artwork for color drawing of "The Grinch" with pen and magic marker on paper, matted and framed, signed by the artist lower right hand corner and in excellent condition.
5 1/2 in. x 3 1/2 in.
Estimate: \$4,500-5,000

Additional Fine Items

CGC contained and graded Flash Comics No. 41 FN 6.0 and No. 43 VF/NM 9.0
Estimate: \$700-1,000

CGC contained and graded Green Lantern No. 7 VF 8.8, No. 23 VF+ 8.5 and No. 25 F+ 6.5
Estimate: \$1,500-2,000

Captain America No. 38 VG+, No. 43 VG+/F- and CGC contained and graded No. 52 VF/NM 9.0
Estimate: \$1,000-1,600

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UPLOAD OF CARTOON ART

December 1 - December 15



"The American people have now spoken, but it's going to take a little while to determine exactly what they said."

— President Clinton

"How could I not love a gal who has copies of G-Fan, a Godzilla fan magazine, scattered around her apartment?"

Two recent revelations have called into question the integrity of our democratic process. I speak, of course, of this year's *CBG* Fan Awards.

The early exit polls had clearly shown *Tony's Tips!* with a commanding lead over Peter David's *But I Digress*. However, as the long process of counting reader ballots continued into the wee hours of the morning — the tedium relieved only by Projects Editor Brent Frankenhoff stealing into the Krause pasture and tipping over a couple of cows — *BID* was clearly taking the lead.

Not wanting to appear ungracious, I called "PAD" to concede the race.

"Neener, neener," responded the snippy David.

However, last week, a box of uncounted ballots was recovered from a swamp just behind the Krause complex. When these votes were added to the previous totals, the *BID* lead was reduced to a mere 10 votes. With the percentage difference between *BID* and *Tips* now smaller than Publisher Mark Williams could accurately calculate on his abacus, I asked for a recount.

As the recount commenced, an anomaly began manifesting itself on several ballots. Because of the confusing layout of the ballot, some *CBG* readers may have voted for the classified ads instead of *Tips*. Holly Simpson was unavailable for comment.

It was at this point that the David camp filed a complaint in the Iola Common Pleas Court and Laundromat seeking the termination of the recount and the certification of the *BID* victory. Though the motion was denied, the matter was further complicated, when Iola Secretary of State David Peters announced that, whether the recount was completed or not, the results of the awards would be certified by the time *CBG* published its special "What Maggie Thompson Wants for Christmas" issue.

I remain willing to abide by the results of this election, but I believe I owe it to the *CBG* readers of today and tomorrow to stay in the fight until we have an accurate and complete count of these ballots. In that spirit of personal honor and integrity, I had no choice but to seek an injunction against the planned and manifestly unfair actions of Secretary Peters. Honor and integrity did not necessarily demand I also t.p. David's house, but I figured I owed him for that "neener, neener" stuff.

More on this story as it develops.

CrossGen. My initial reaction on hearing about CrossGen was, I freely admit, guarded and more than a little pessimistic. It had not been so long ago that another Florida-based publisher had made its splashy debut at summer conventions, only to crash and burn before the next year's events. Yes, CrossGen was reported to be extremely well-financed, but that had been the case with that other outfit, as well.

Additionally, I was concerned



Sigil

about CrossGen's announced *modus operandi*. Their comics would be produced "in-house" — that is, by writers and artists working in the company's offices. It struck me as a group-think mentality akin to that which, at publishers like DC and Marvel, has cursed us with so many miserable company-wide "events." As a reader and a writer, I tend to put my faith more in the individual creator than editorial retreats.

One more thing. CrossGen's initial titles were firmly rooted in the fantasy and science-fiction genres, which are far from my favorites. Clearly, I was not going to be an easy sell here.

However, having now read the first several issues of *Mystic*, *Sigil*, *Scion*, and *Meridian* (\$2.95 each), I'm delighted to report that even the least of these is a well-crafted, well-written, well-drawn, and — most important of all — entertaining comic book. On the other hand, I didn't much care for *The First* #1 (\$2.95), which is the only issue I've read of that one.

I have general comments before I zero in on the individual titles.

The physical package is excellent. Though they aren't inexpensive comics, their production values, as seen in their design, coloring, and lettering, is state-of-the-art.

The cover logos are easy to read without being bland. To aid

new readers, the inside front covers feature "what has gone before" material. The other text material (editorials and letters columns) is generally well-presented, though I could have done without odd white type on colored backgrounds.

Each title is structured like a "quest" novel. The heroes face enormous and potentially world- and even galaxy-shaping challenges. Each issue is so filled with dangers and developments that it sometimes feels as if things aren't progressing fast enough. It's sort of a literary illusion: There is a lot going on, but it's happening within a matter of days and/or weeks. Barring a sudden change in direction, these novels could take years to unfold. The challenge for the writers will be to keep us interested in them for that length of time.

The first four CrossGen "novels" have a common origin. In a universe becoming stagnant, some force jump-starts the evolution of mankind in four different places. Think the monolith from Arthur C. Clarke's *2001: A Space Odyssey* but given the form of mysterious and powerful entities whose ultimate designs are not yet known to us mere readers. I'm guessing the exact nature of what said beings are and what they hope to accomplish will be forthcoming, as *Mystic* and the others continue and as new titles are added.



Mystic

Mystic is my favorite of the CrossGen titles.

On a world where magic rules, party girl Giselle inexplicably receives a mysterious mark on her palm, the mystic knowledge and power that was meant for her serious sister Genevieve, as well as the knowledge and power of her world's most formidable sorcerers. The still-powerful mages want their power back and, save for Genevieve, aren't concerned what that might mean for Giselle.

Writer Ron Marz does an excellent job bringing the characters to life. I believe in Giselle and Genevieve as I was never able to believe in Kyle Rayner. Besides, how could I not love a gal who has copies of *G-Fan*, a *Godzilla* fan magazine, scattered around her apartment?

Artistically, *Mystic* is at the top of the CrossGen game with Brandon Peterson on the pencils and John Dell on the inks. We're talking solid storytelling, expressive faces and figures, and just flat-out terrific drawing. Praise must also be given to colorist Andrew Crossley, who makes it all look even prettier.

In *Sigil*, which is written by Barbara Kesel and drawn by Ben and Ray Lai, the mystic mark is given to a Han Solo-type soldier of fortune. The five human worlds of the Planetary Union are at war with the reptilian Saurians of Tcharun. Our hero, Samandahl Rey, has earned the special enmity of a Saurian prince and is dealing with his new-found power, the many opposing forces who want his new-found power, and the other deadly perils facing his friends and allies. He's got a full dance card.

Rey isn't as instantly likeable as *Mystic*'s Giselle, but the guy does grow on you. Unfortunately, none of the other characters in *Sigil* have come into

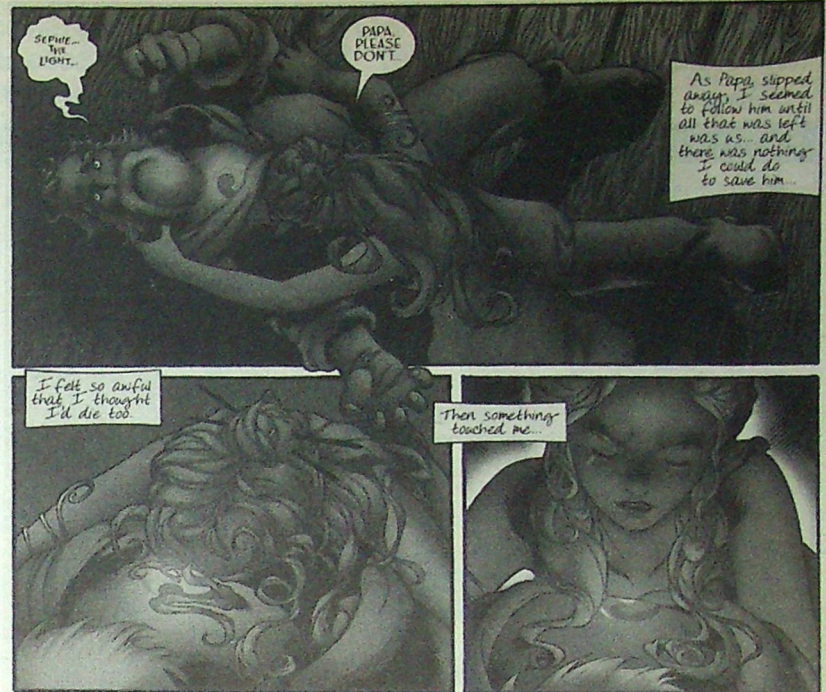
his or her own yet. We're told that one of them, a runaway bride by the name of Zanniati, was cruelly used by her husband. On several occasions, the other characters comment on this. The problem is ... there doesn't appear to be a visible mark on the lady's body, even though others react as if there is. It reminds me of those old romance comics where no one notices how gorgeous the heroine is until she removes her glasses.

Sigil is the weakest of the four CrossGen launch titles. It's a good series but needs more heart and passion before it can be a great series.

Scion, my second-favorite CrossGen series, is written by Marz with art by Jim Cheung and Don Hillsman II. Ethan, young prince of the Heron Dynasty, receives his mystic mark during ritual combat with Bron, a nasty prince of the Raven Dynasty. Because of his new power, Ethan scars Bron during their mock battle and is subsequently charged with violating the rules of the tournament. To avoid a resumption of the ages-old strife between the dynasties, Ethan surrenders himself to the Ravens, not knowing he is meant to be the catalyst of a new war.

As in *Mystic*, Marz brings Ethan, his friend Skink (a member of the genetically created "Lesser Races"), his family, his allies, and his foes to life. This cast is "real" to me; I care about what happens to them. I especially enjoyed the moral dilemma facing Ethan; he must choose between warning his family of the impending war or aiding a revolution designed to gain equal rights for Skink and his kind. He is no less a hero for his doubts.

Cheung and Hillsman give *Scion* a rugged medieval look. Not as gritty as *Conan* nor as grand as *Prince Valiant*, the "Robin Hood" ambience works well for the title.



Meridian

Meridian is another Barbara Kesel-written title and much more satisfying than *Sigil*. Spunky young heroine Sephie shares the mark of power with her evil uncle Ilahn, her ostensible guardian due to a death that occurs in the first issue. They inhabit a world of floating city-states whose balance of power is about to be changed by Ilahn's machinations. There is a nice "nature versus progress" sensibility running through the title, and, though the focus of the series is mainly on Sephie and Ilahn, the supporting cast members do have some life to them. I'm looking forward to Kesel's developing these characters in the issues to come — and also hoping she shows us the other city-states of planet Demetria.

spreads so prevalent in this issue might look wonderful hanging on a wall but they create a distance between the characters and the readers. Comics art that does not serve the story fails in its true purpose.

With the caveat that *The First* might, at some point in the future, tie into other CrossGen titles, I would suggest that your three bucks could be better spent elsewhere.

Overall, I'm impressed by the CrossGen comics. You don't need to read all of them, though I certainly think *Mystic*, *Sigil*, *Scion*, and *Meridian* are all worth checking out. They deliver a satisfying chunk of story each month. The writing and art are, as noted above, of high quality. There is an obvious enthusiasm at work in the CrossGen offices and that can only increase with the arrival of the effervescent Mark Waid to their creative team.

I remain uneasy about the "in-house" production philosophy of the company — I'm more of a "sullen loner" type myself — but I can't say at this early stage that it's not working for them or that my taking a shot at a similar set-up doesn't sometimes have an appeal for me. In this still-shaky comics marketplace, I don't believe it prudent to dismiss any new ideas. Where CrossGen is concerned, I gladly upgrade my initial outlook to "guarded optimism."

I'll be back next week with more stuff.

Please send your comments on and review items for this column to: Tony's Tips, P.O. Box 1502, Medina, OH 44258. You can e-mail Tony at: tony@wf-comics.com.



Scion

That brings us to *The First* #1 by Kesel, penciller Bart Sears, and inker Andy Smith. This is the only CrossGen title that hasn't interested me in the slightest. The First are the creators of the worlds seen in the other CrossGen titles; it is two of their number who have granted incredible power to the human heroes of *Mystic* and the rest. Allowing that this is but the first issue of *The First*, my initial reaction was that none of the characters mean anything to me. They are not well-crafted and, indeed, I never cared for a panel what happened to any of them. Kesel's a terrific writer, but that's not evident in this initial issue.

I think a large portion of the blame for my indifference here must be laid at the door of penciller Sears. His work strikes me as all technique and no heart. That he can draw is obvious; that he can tell an interesting story is not. The panoramic double-page



Finger devised devious death-traps for the Dynamic Duo as well as elegant escapes.

man ... intellectual, very generous. Of course, he suffered in his relationship with Bob, as everyone else did in terms of recognition.

That story Julie told doesn't surprise me: that he never met Sullivan or that he never met anyone down there. Neither did I in the years I worked on Batman with Bob. I never met anybody in the office. He'd collect the work and go in, and it would disappear. The only time I saw it was when it was published. So that was kind of frustrating.

At that time, we were obviously hot properties — Bob Kane was beginning to be a huge success — so Bill and I began to get offers from all the other publishers. "Busy" Arnold, one of the major publishers, took me to lunch every other week to try and persuade me to join the staff, as he did Bill. Finally, we had a meeting with Bob asking for, not only recognition on the strip, but financial recognition, as well. It was not forthcoming, so Bill and I decided we were going to leave.

Arnold had made me an offer to edit all his books and I would be able to create any new characters I wished and to start them in new books. I guess I was the ripe old age of 18 at the time, and that was a very attractive offer. I was about to do it but, first, I went down to DC to tell them that I would no longer be working on Batman and that's when they made me another offer.

I was really loath to leave, because I really enjoyed the creative part of Batman, and what they offered me was that I would do my own stories, covers, etc., while I continued to finish Bob's work. Then, Bill began to freelance and to work directly for DC. So now, instead

of being paid by Bob, we were paid by DC — and that was the attraction for us to stay.

ME: We've always heard that Bill had trouble with deadlines and that he wrote very visual scripts. He gave artists a lot of scrap reference, and artists liked working from his scripts.

Robinson: I think that's true and I think I've written about that. For Bill, writing did not come easy. He really sweated blood on his scripts.

Schwartz: He was a perfectionist.

Robinson: That's the word. He did a lot of research. I would get a script from Bill and, if it involved a ship, he'd supply me reference on the ship. He'd also plot the action very meticulously. As you say, he wrote visually. He knew how

it could be visualized. He wasn't inflexible about his script, either. If I had ideas where something could be improved, we would work together. He would alter the script accordingly and accept ideas freely.

ME: How did he feel — and how did you feel — about the anonymity at the time?

Robinson: Well, we didn't like it. [Laughter] But we were not thinking so much in those terms. We were really absorbed in the whole idea of "Batman — the Adventure." Remember, the whole comics industry was new. Everything we did, we did for the first time — the first time we did a close-up, the first time we did a splash page, and so on. It was like the early days of film. We didn't realize that, 60 years later, there'd be anything to talk about, but it was exciting for its time. It was exciting work.

I got tired of signing "Bob Kane" on the work I did, but, nevertheless, that wasn't the ultimate reason I was doing it. One other thing that happened — some of you probably know this — is that *Citizen Kane* came out around that time. I was working very closely with Fred Ray, who did a lot of the Superman covers — a wonderful artist — and I think Fred had the record of seeing *Citizen Kane* 50-some times. We'd work side-by-side and recite scenes verbatim from *Citizen Kane* while we drew.

The thing that we loved so much about it was that Orson Welles was doing so many things that we were attempting to do in our comics. Then, when we heard that Welles loved comic books, it was a validation of our art. We felt in a way we were pioneers in film, doing in graphics the things he was doing on film. As I said before, Bill went to a lot of films. Every time he saw something that he thought we could use visually, he would tell me about it.

ME: Arnold, you knew Bill fairly well in the '50s and '60s. How did he feel when Batman was huge and his

name was not on it?

Arnold Drake: I'm not sure. Bill was not the most confident man in the world. He didn't have all the self-belief that he might've had, and he felt that maybe he wasn't deserving of it. I don't know why. I do think that it was a problem with Bill. His perfectionism was another problem, because it caused him to be late with his deadlines — Right, Julie? Bill was late with almost everything?

Schwartz: Let me give you one quick example, if I may interrupt.

Drake: No! [Laughter] Because I'm going to give one quick example! [Laughter]

Schwartz: Oh, let me give this one. When I took over Batman in '64, I decided to kill off Alfred. And I thought to myself, "Now, who's going to write the story? Who could write the story?"

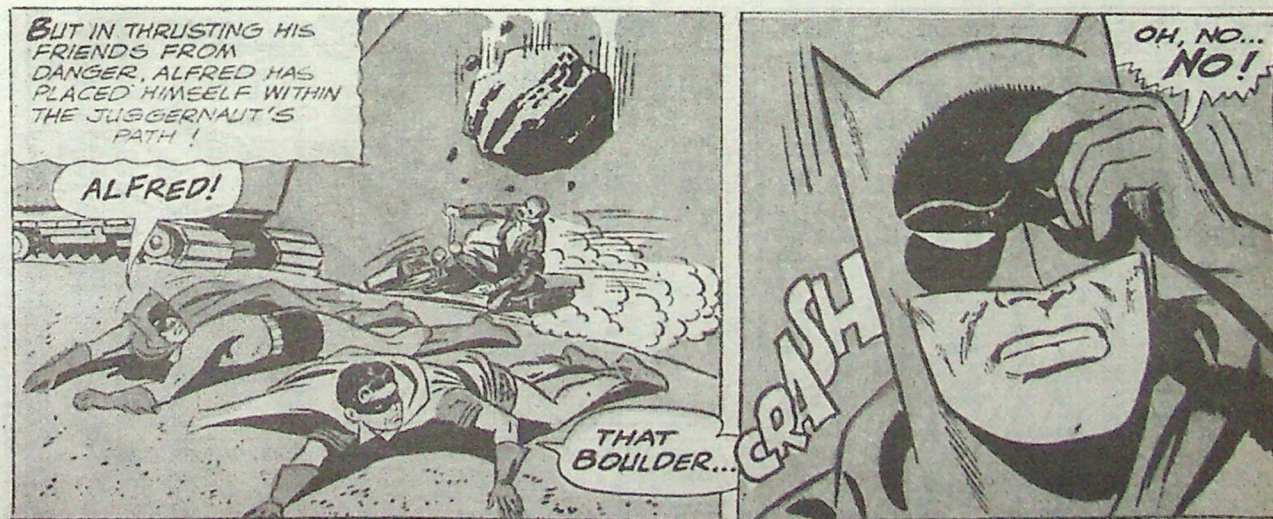
Drake: Gardner Fox? [Laughter]

Schwartz: You said the wrong one! So I said to Bill, "I'd like you to write the story. Here's the plot I have in mind. Will you do it?" He said yes. I said, "Can you guarantee to get it in to me on time?" He said he would, so I wrote down, "I, Bill Finger, do promise ... " [Laughter] and I had my fellow editor in the same room, Robert Kanigher, co-sign it. That was one story from Bill that came in on time. If you put pressure on Bill, he could get the story done.

Bill Finger created Alfred and Bill Finger killed Alfred. Unfortunately, when they did the *Batman* TV show, Twentieth-Century Fox wanted him in it, so I had to bring him back. That was no problem for me. [Laughter]

That's all for this time out. Next time, we'll hear from Denny O'Neil, Dick Giordano, and Irv "Blabbermouth" Novick. We'll also learn more about the chronically undercredited Mr. Finger.

Mark Evanier gets his mail at 5850 W. 3rd St., #367, Los Angeles, CA 90036 and on the 'net at me@evanier.com.



Alfred's creator destroyed his creation in *Detective Comics* #328 (Jun 64).

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Mystery Contest #101 Winner

There was no winner of our 101st Mystery Contest from CBG #1399. If anyone had correctly identified the panel as coming from *Batman* #264 (June 75), they would have received a copy of *Comic Book Superstars*. Keep those entries coming and keep watching for more contests in our pages.



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Dec 3 CT, Enfield. Comic Book & Collectibles Show, Asnuntuck Comm. College, 170 Elm St., I-91 Exit 48, SH: 9am-2pm, T. 100, F. \$47.50 for 1, \$85. for 2, \$120. for 3, A. 99¢. Matts Cards & Comics, Matt DeRoma, 169 Elm St., Enfield, CT 06082. PH: 860-741-2522.

Matt DeRoma, 169 Elm St., Enfield, CT 06082. PH: 860-741-2522.
Jan 6 2001 CT, Meriden. Sports Card & Comic Book Show, Platt H.S. Cafeteria, 220 Coe Ave., SH: 9:30am-2:30pm, T. 60-6, F. \$30. for 1, \$50. for 2, A. 99¢, under 12 free. Ernest N. Schaper, 10 McKenzie Ave., S. Meriden, CT 06451. PH: 203-634-0069.

Jan 7 2001 CT, Enfield. Comic Book & Collectibles Show, Asnuntuck Comm. College, 170 Elm St., I-91 Exit 48, SH: 9am-2pm, T. 100, F. \$47.50 for 1, \$85. for 2, \$120. for 3, A. 99¢. Matts Cards & Comics, Matt DeRoma, 169 Elm St., Enfield, CT 06082. PH: 860-741-2522.

ILLINOIS

Dec 9 IL, Summit. Comic Book, Card, Toy, Beans & Coll. Show, American Legion Hall, 6050 S. Harlem Ave., SH: 9am-3pm, A. \$2. Countryside Comic Faire, Paul, PO Box 2376, Bridgeview, IL 60455. PH: 708-430-8107.

Dec 10 IL, Orland Park. Comic Books, Toys, Sports Cards & Diecast Show, Civic Ctr. 1 blk. W. of LaGrange Rd. at 147th St., SH: 9am-3pm, T. 80-6, F. \$30. A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Dec 30 IL, Orland Park. Comic Books, Toys, Sports Cards & Diecast Show, Civic Center, 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T. 80-6, F. \$30. A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Jan 7 2001 IL, Orland Park. Sports Card, Comic Book, Toys & Diecast Show, Civic Center, 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T. 80-6, F. \$30. A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Jan 20 2001 IL, Orland Park. Sports Card, Comic Book, Toys & Diecast Show, Civic Center, 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T. 80-6, F. \$30. A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Jan 28 2001 IL, Orland Park. Sports Card, Comic Book, Toys & Diecast Show, Civic Center, 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T. 80-6, F. \$30. A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

INDIANA

Dec 9-10 IN, Logansport. Comic Books & Collectible Hobby Show, Mail US 24 East, SH: Sat. 10am-9pm, Sun. 11am-5pm, T. 30, F. \$60-\$65, A. free. G. Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Dec 16-17 IN, South Bend. Collectible Show, North Village Mall, 31-933 North, T. 50, F. \$70. A: free. Dave Brody, PO Box 724, South Bend, IN 46601. PH: 219-272-9198.

Dec 16-17 IN, Goshen. Comic Books & Collectible Hobby Show, Elkhart Cty. Fairgrounds, 1 mi. E. of US 33, SH: Sat. 10am-6pm, Sun. 11am-5pm, T. 40, F. \$50-\$60, A: free. Gene F. Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

KENTUCKY

Jan 6-7 2001 KY, Louisville. Comic Book, Sports Cards & Collectibles Show, Oxmoor Ctr. Mall, Shelbyville Rd. S. Exit I-264 Watterson Expwy., SH: Sat. 10am-9pm, Sun. 12noon-6pm, T. 50-8, F. \$90. for 1, \$175. for 2, \$250. for 3, \$325. for 4, A: free. Front Row Promotions, Inc., Terry Armstrong, 1745 Houston Ct., New Albany, IN 47150. PH: 812-948-9902.

MARYLAND

Jan 28 2001 MD, Glen Burnie. Comic Book, Non-Sports Card & Action Figure Show, Holiday Inn, 6323 Ritchie Hwy. (Exit 38 off I-695), SH: 11am-4pm, T. 30, F. \$55, A. \$2.50, under 7 free. Fred Edson, PH: 410-783-1157.

MASSACHUSETTS

Dec 3 MA, Boston. Comic Book & Toy Spectacular, Radisson Hotel Formerly Howard Johnson, 500 Stuart St., SH: 10am-4pm, T. 120-8, F. \$95, A. \$5. Primate Promos, David Cummings, PH: 603-334-6800.

Dec 17 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectible Show, Knights of Columbus, 304 Highland Ave., Rt. 123, SH: 10am-3pm, T. 59, A. \$3, under 16 free. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8491.

Jan 7 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectible Show, Knights of Columbus, 304 Highland Ave., Rt. 123, SH: 10am-3pm, T. 59, A. \$3, under 16 free. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8491.

MICHIGAN

Dec 2 MI, Monroe. 6th Annual Sports Card, Comic Book & Toy Collectibles Show, Jefferson H.S., 5707 Williams Rd., SH: 10am-4pm, T. 25, F. \$10, A. \$1. PH: 734-289-3531.

Dec 3 MI, Livonia. X-Trava Con Comic Book, Toys & Pokemon Show, Knights of Columbus, 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rd.), SH: 10am-4pm, T. 50-8, F. \$40. in advance, \$45. day of show, A: \$2. Motor City Conventions, Michael Goldman, 19875 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

MISSOURI

Dec 3 MO, Saint Louis. Comic Book Show, Newport Heights VFW Hall, 4271 Delor St., SH: 11am-3:30pm, T. 45-8, F. \$25, A: \$2. Tony Gladish, 4253 Fatima Apt 3, St. Louis, MO 63123. PH: 314-544-2812.

Dec 9 MO, Independence. Big Daddy's Comic Books, Toys & Diecast Show, Four H Ctr. 2820 S. 291 Hwy., SH: 10am-5pm, T. 75, A: \$3. Ron Orick, 416 SW 16th St., Blue Springs, MO 64015. PH: 816-229-8405.

NEVADA

Jan 20-21 2001 NV, Las Vegas. Star Trek, Xena & Sci-Fi Media, Union Plaza Hotel, F: \$200. Creation Entertainment, Galleria Tower, 100 W. Broadway, Penthouse Ste. 1200, Glendale, CA 91210. PH: 818-409-0960.

NEW JERSEY

Dec 1-3 NJ, Somerset. Nat'l. Atlantic Comic Book Collectors Fest, Garden State Exhibit & Conv. Ctr. 50 Atrium Dr., SH: Fri. 5pm-10pm, Sat. 9am-7pm, Sun. 10am-4pm, T. 300-8, F. \$175, A: \$15. Living Legends Prod. Ltd., Lori Hensarling, 1897 Clove Rd. 3rd Fl., Staten Island, NY 10304. PH: 718-981-0140.

Dec 3 NJ, Wayne. Comic & Collectibles Show, Co. #1 Firemens Convention Ctr. 1 Parish Dr. off 23 N. at Lincoln Park Exit, SH: 9am-3pm, T. 100-6, F. \$40. for 2, A: free. Phil DeMario, PO Box 4044, Wayne, NJ 07474. PH: 973-667-2112.

Dec 3 NJ, Rummel. Atomic Generation Collectibles Convention, Holiday Inn, NJ Tpke. Exit 3, SH: 10am-4pm, A: \$6, \$3. under 18. Atomic Generation, 11 Randolph Ln., Sicklerville, NJ 08081. PH: 856-740-3990.

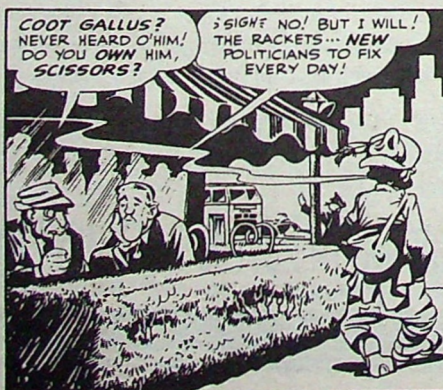
Dec 10 NJ, Clifton. Comic Book Expo, Community Recreation Ctr. 1232 Main Ave. (Rt. 46 to Piaget Ave. to Main Ave.), SH: 10am-4pm, T. 30-6, F. \$45, A: free. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Dec 17 NJ, Bordentown. Comic Book, Beanie Baby & Collectibles Show, Armory, Rt. 206, 5 mi. N. of NJ Tpke, Exit 7, SH: 9:30am-3:30pm, A: \$2. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

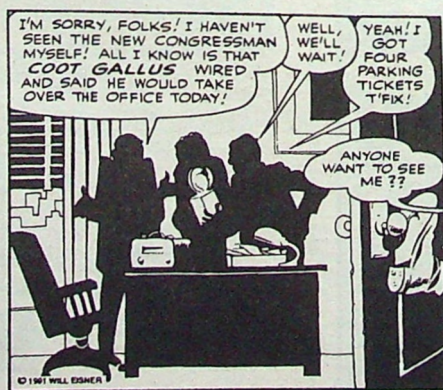
THE SPIRIT



COOT GALLUS #3



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If a state is not listed in this issue's calendar, it is because we received no show listings for that state for this time period.

If you are planning to attend a show some distance from your home, we advise you to call the show's promoter for any last-minute changes and information.

Attention Show promoters:
Please check your listings and send any additions, corrections, and future listings to: **CBG Convention Calendar, Attn: Mary McCarville, 700 E. State St., Iola, WI 54990.** You can also fax them to Mary's attention at (715) 445-4087. Thank you.

Dec 17 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service Rd., SH: 10am-4pm, T: 30-8', F: \$60, A: \$2. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Jan 6-7 2001 NJ, Somerset. Collectibles & Memorabilia Explosion!, Ukrainian Cultural Ctr. 135 Davidson Ave., SH: Sat. 9:30am-5pm, Sun. 10am-4pm, T: 100-8', F: \$110, for 1, \$200, for 2, \$80, ea. ad'l., A: \$5, \$8. 2-day pass, ages 10 & under free. MW Promos., Michael Wohlfert, PH: 908-313-8979.

Jan 7 2001 NJ, Wayne. Comic Books & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 100-6', F: \$20, A: free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-667-2112.

Jan 14 2001 NJ, Clifton. Comic Book Expo, Community Recreation Ctr. 1232 Main Ave. (Rt. 46 to Piaget Ave. to Main Ave.), SH: 10am-4pm, T: 30-6', F: \$45, A: free. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Jan 28 2001 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service Rd., SH: 10am-4pm, T: 30-8', F: \$60, A: \$2. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

NEW YORK

Dec 2-3 NY, Sayville. Comic Books, Action Figures & Non-Sports Show, Atlas Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-6pm, T: 20, A: free. Paul DeCarlo, PH: 631-289-7398.

Dec 9-10 NY, Sayville. Comic Books, Action Figures & Non-Sports Show, Atlas Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-6pm, T: 20, A: free. Paul DeCarlo, PH: 631-289-7398.

Dec 9-10 NY, New York City-L.I. 30th Annual Winter Star Trek & Sci-Fi Conv. Hofstra University, F: \$300. Creation Entertainment, Galleria Tower, 100 W. Broadway, Penthouse Ste. 1200, Glendale, CA 91210. PH: 818-409-0960.

Dec 10 NY, Freeport. Comic Book & Collector's Market Conv., Recreation Ctr. 130 E. Merrick Rd., SH: 10am-5pm, T: 45, F: \$60, A: free. Cosmic Comics, 246 Merrick Rd., Oceanside, NY 11572. PH: 516-

763-1133.

Dec 10 NY, Brooklyn. Comic Book & Collectible Show, Temple Hillel of Flatlands. 2164 Ralph Ave., SH: 10am-5pm, T: 50, F: \$45, A: free. Charles or Jeffrey Cerrito, PH: 718-368-4096 or 449-2375.

Dec 16-17 NY, Sayville. Comic Books, Action Figures & Non-Sports Show, Atlas Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-6pm, T: 20, A: free. Paul DeCarlo, PH: 631-289-7398.

Dec 16-24 NY, Sayville. Comic Books, Action Figures & Non-Sports Show, Atlas Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-6pm, T: 20, A: free. Paul DeCarlo, PH: 631-289-7398.

Dec 17 NY, Queens. Comic Books, Cards, Pokemon, Coins, Wrestling & Memorabilia Show. Ozone Park Jewish Ctr. 107-01 Crossbay Blvd., SH: 10am-4pm, T: 36-8', F: \$42.50 for 1, \$75, for 2, A: free. Joseph Caruana, 114-32 150th Ave., S. Ozone Park, NY 11420. PH: 718-845-7240, 848-1795 or 917-483-9706.

Dec 23-24 NY, Sayville. Comic Books, Action Figures & Non-Sports Show, Atlas Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-6pm, T: 20, A: free. Paul DeCarlo, PH: 631-289-7398.

Jan 6 2001 NY, Sayville. Comic Book, Action Figures & Non-Sports Show, Atlas Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-6pm, T: 20, A: free. Paul DeCarlo, PH: 631-289-7398.

Jan 7 NY, Brooklyn. Comic Book & Collectible Show, Temple Hillel of Flatlands. 2164 Ralph Ave., SH: 10am-5pm, T: 50, F: \$45, A: free. Charles or Jeffrey Cerrito, PH: 718-368-4096 or 449-2375.

Jan 20 2001 NY, Sayville. Comic Book, Action Figures & Non-Sports Show, Atlas Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-6pm, T: 20, A: free. Paul DeCarlo, PH: 631-289-7398.

Jan 20 2001 NY, New York City. Big Apple Comic Book, Art & Toy Convention, St. Paul Church. Columbus (9th) Ave. & 60th St., SH: 10am-7pm, A: \$6. PH: 718-326-2713.

Jan 21 NY, Brooklyn. Comic Book & Collectible Show, Temple Hillel of Flatlands. 2164 Ralph Ave., SH: 10am-5pm, T: 50, F: \$45, A: free. Charles or Jeffrey Cerrito, PH: 718-368-4096 or 449-2375.

Jan 27-28 2001 NY, New York City. Annual Fangoria Weekend of Horrors, New Yorker Hotel. F: \$250, for 1, \$450, for 2. Creation Entertainment, Galleria Tower, 100 W. Broadway, Penthouse Ste. 1200, Glendale, CA 91210. PH: 818-409-0960.

NORTH CAROLINA

Dec 10 NC, Raleigh. Comics Con, Four Points Sheraton. 4501 Creedmoor Rd., SH: 10am-4pm, T: 23-6', F: \$70, A: free. Lyn Anderson, PO Box 99201, Raleigh, NC 27624. PH: 919-844-1758.

OHIO

Jan 7 2001 OH, Cleveland. Comic Book & Sci-Fi Conv., Knights Party Center. 29101 Euclid Ave., SH: 10am-4pm, T: 30-8', F: \$50, A: \$2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

OREGON

Jan 6-7 2001 OR, Portland. Annual Star Trek Convention, Airport Holiday Inn. F: \$250. Creation Entertainment, Galleria Tower, 100 W. Broadway, Penthouse Ste. 1200, Glendale, CA 91210. PH: 818-409-0960.

PENNSYLVANIA

Dec 16-17 PA, Philadelphia. Holiday Sports Card, Comic Book & Toy Show, Nat'l. Guard Armory. Roosevelt Blvd. (US-1) & Southampton Rd., 3/4 mi. S. of PA Tpke. exit 28, SH: 10am-5pm, T: 175, F: \$135, for 1, \$250, for 2, A: free. Neil or Eric Poppel, PH: 215-579-0731.

TENNESSEE

Dec 2 TN, Limestone. Comic Book & Toy Market Show, Washington College Academy. St. Rt. 353, SH: 9am-3pm, T: 125-8', A: \$3. Lynn Hall, 174 Bill West Rd., Limestone, TN 37681. PH: 423-257-6408.

Dec 16 TN, Kingsport. Comic Book, Sports Card, NASCAR & Toy Show, Civic Auditorium. 1550 Ft. Henry Dr., SH: 10am-5pm, T: 50, F: \$35, A: free. Bill Henderson, 346 Fuller Estate Cir., Morristown, TN 37813.

PH: 423-581-8386.

TEXAS

Dec 3 TX, El Paso. Comic Book, Toy & Sports Card Show, Quality Inn. I-10 & Geronimo, SH: 9am-4pm, T: 34-8', A: free. Art Wagner, 3814 Mobile Ave., El Paso, TX 79930. PH: 915-564-4757.

Dec 16-17 TX, Austin. Collectors Expo, City Coliseum. S. 1st & Riverside Dr., SH: Sat. 9am-6pm, Sun. 10am-4pm, A: \$3, under 12 free. A: \$3, good for 2 days, under 12 free. Sally Wallace, 6702 Lexington Rd., Austin, TX 78757. PH: 512-454-9882.

Dec 17 TX, El Paso. Comic Book, Toy & Sports Card Show, Quality Inn. I-10 & Geronimo, SH: 9am-4pm, T: 34-8', A: free. Art Wagner, 3814 Mobile Ave., El Paso, TX 79930. PH: 915-564-4757.

VIRGINIA

Dec 3 VA, McLean-Vienna. Monthly Comic Book, Toy & CCG Show, Tysons Corner Holiday Inn. 1960 Chain Bridge Rd., take Exit 11 S. (Rt. 123) off I-495, SH: 10am-4pm, T: 80-6', F: \$85, for 1st, \$80, for

2nd, \$75, ea. ad'l., A: \$2., under 5 free. Capital Associates, Inc., Jeff Rocen, 7952 Arden Ct., Vienna, VA 22027. PH: 703-912-1993.

Jan 21 2001 VA, Richmond. Chesterfield Comic Collectors Winter Show, Holiday Inn. Exit 69 Bells Rd. off of I-95, SH: 10am-4pm, T: 30, F: \$55., A: \$2. Guy Rose, 6413 Old Bern Rd., Chesterfield, VA 23832. PH: 804-796-4903.

WISCONSIN

Dec 3 WI, West Allis. Comic Book, Action Figure, Sci-Fi & Gaming Cards Collectibles Show, Burnham Bowl. 6016 W. Burnham Ave., SH: 11am-4pm, A: \$1. Clay Dietl, PH: 414-328-3675.

Dec 10 WI, Milwaukee. Comic Book, Toys, Dolls, Beansies & Coll. Show, Serb Hall. 5101 W. Oklahoma Ave., SH: 9:30am-3:30pm, T: 50-8', F: \$30, for 1, \$50, for 2, A: \$3., \$1. children. George Grubor, PH: 414-321-8208.

Dec 16-17 WI, Kenosha. Comic Book, Sports Card, Beanie Baby & Pokemon Show, Days Inn Hotel. I-94 & Hwy. 50, SH: 10am-4pm, T: 16-8', A: free. Bill White, PH: 262-843-4147 or 694-8422.

Convention Calendar Listing Form

Show site (city & state) _____

Date _____

Name of show _____

Location (hotel, etc.) _____

Street address _____

Hours of show _____

Admission charge _____

Number of tables and cost per table _____

Show promoter _____

Address _____

Phone _____

Mail to: Comics Buyer's Guide Con Calendar, c/o Mary McCarville,
700 E. State St., Iola, WI 54990

[illegible]

Passing the torch: Kevin Smith targets Green Arrow



To begin with, Oliver Queen, Green Arrow was dead. That's what you need to know to get the ball rolling on Kevin Smith's upcoming *Green Arrow* series from DC. "He was dead," Smith said. "He died."

Queen's death occurred in *Green Arrow* #101, which hit the stands in 1994. In it, the ever-stubborn hero kept hold of a dead man's switch to prevent a bomb on an airplane from going off. Rather than let Superman cut off his arm with heat vision, Queen continued to hold on and went down with the plane, saving Metropolis.

And he died.

Sure, he was replaced for a while by his apparent son, Connor Hawke — and, as a hero, Green Arrow continued. But Queen was dead.

"The story is Oliver Queen is back — but how?" Smith asked. It's a question he's planning to answer when he returns Oliver Queen to the DC universe as Green Arrow in the first 12-issue story arc titled "The Quiver," a series more than three years in the making.

The notion of Kevin Smith writing *Green Arrow* hit the fan buzz just about the time his first issue of *Daredevil* was coming out under the Marvel

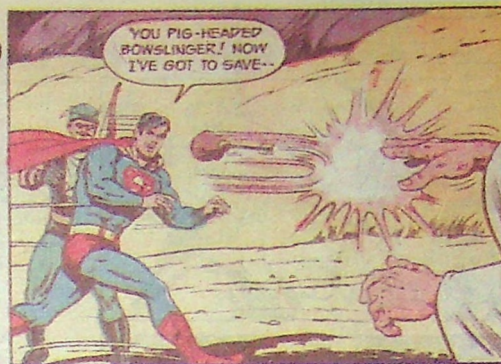
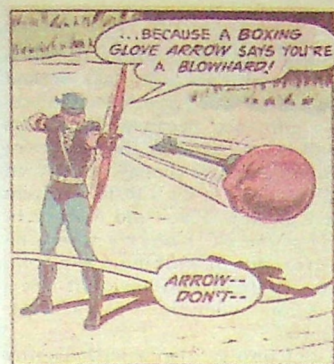


In the early part of their careers, Green Arrow and Speedy utilized trick arrows designed for a multitude of situations. Later, the Emerald Archer switched to more traditional armament.

Knights imprint. The project originated under DC Editor Darren Vincenzo and had enough steam to prompt or accelerate the cancellation of the then-current *Green Arrow* title starring Hawke in the lead role, given Smith's announced plans to bring Queen back to his costumed identity.

Smith's schedule went to hell in the proverbial handbasket between writing *Daredevil*, shooting and starring in his film *Dogma*, and the birth of his daughter, and his *Green Arrow* series was pushed back ... and back ... until Bob Schreck came on the scene. The two had worked together previously at Oni on Smith's *Jay and Silent Bob* and *Clerks* projects, and Schreck got *Green Arrow* kicked into high gear: Smith would take 12 issues to bring Oliver Queen back to the mainstream DC universe.

"When Bob moved over, suddenly it made sense to really start working on



One of GA's most over-used (and non-aerodynamic) trick arrows was the boxing glove arrow.

the project," Smith said. "Also, I was done with *Daredevil* and *Dogma*, there were a lot of other things that were cleared off the plate, and there was a nice window before we started the flick we're working on now — so it seemed like it was the time. Also,

thanks to the success of the *Daredevil* run, it made it a lot easier to do what we wanted to do with the character."

Arrow appeal

While Chuck Dixon and other writ-

ers worked to bring Conner Hawke into his own as Green Arrow in the DC universe, Smith said he has too much fondness for Oliver Queen as a character not to bring him back. "I've always been a Green Arrow fan since the time I got back into comics, and Mike Grell's

Not to be missed: Green Lantern/Green Arrow

At the time, they were great comics. Since then, the Denny O'Neil with Neal Adams issues of *Green Lantern/Green Arrow* have become classics: comics that captured an era, both of the art form of comics and the cultural hangover from the '60s of a nation that had lost its innocence.

The upcoming hardcover collects *Green Lantern* #76-87, #89, a GL-GA story serialized in *The Flash* #217-219, and the Adams covers to DC's reprints of the issues as their own specials, *Green Lantern/Green Arrow* #1-7.

The stories by O'Neil cast Green Arrow as the liberal idealist, anti-establishment all the way. More often than not, Oliver Queen wound up fighting for social justice, adding another dimension to the typically super-heroic "and justice for all" jingle.

"We needed someone to represent the anti-establishment point of view, and Green Arrow was available," O'Neil said, reminiscing. "Oliver didn't have his own

title, so he wasn't saddled with a lot of continuity. Also, at that time, he was a known hero but not very defined and, frankly, not much cared about, so we could do with him pretty much whatever we wanted.

"As an added bonus, Neal had recently given him a visual makeover that made him appear more current and hip than most of the era's super-heroes."

Almost in a point-counterpoint fashion, Green Arrow's views would clash with those of Green Lantern, who sometimes stood in for the "establishment" or in other, more thought-provoking cases, did nothing about social problems and therefore, by his inaction, supported the establishment which Green Arrow saw as corrupt.

While Queen's views weren't exactly O'Neil's even back then, the writer didn't find himself straying too far from Arrow's ideals. "I was closer to Ollie's worldview than to Hal's," O'Neil said. "I agreed with almost everything he said. I

might or might not have occasionally disagreed with his methods but I agreed with his sentiments. The narrative strategy of placing the liberal hero beside the establishment hero allowed us to question the traditional definition of a hero, which Green Lantern certainly was. It also gave us character conflict — always a nice thing to have in drama — and a chance to engage in a little dialogue about the real-life issues that inspired the stories."

Only in comics would a liberal with Queen's passion remain buddies with a hero like Green Lantern, who was being painted with a very conservative brush under O'Neil and Adams. Had they had their druthers, O'Neil isn't sure where the series would have gone, had they been able to carry it to its logical end.

"I'm almost glad the series ended when it did, because we'd done stories about every problem we were genuinely concerned about," O'Neil said. "We were in danger of becoming *Cause-of-the-Month*

Comics and Stories and might have ended up producing doofy caricatures of previous good work."

And as for the issues being viewed as virtually revered classics today? According to O'Neil, they were just trying to make good comics. "We were aware that we were pushing the envelope — or, to change the metaphor, venturing further in a certain direction than anyone had before," O'Neil said. "But, at least for me, the comic books were basically work. Interesting work, to be sure, and more gratifying than any commercial writing I'd ever done. But work."

"So here it is all these years later, and the stuff is still remembered and is being reissued in a deluxe edition. All that is amazing and a little unsettling."

"Always, I want to entertain. If we fail at that, we've not done our job. But, with these stories and a few others, I am pointing to a problem and screaming, 'Look!'

"I hope people do."



Green Arrow pled his case to the Guardians of the Universe as the *Green Lantern/Green Arrow* "relevance" stories got under way in *Green Lantern* #76 (Apr 70).



The new *Green Arrow* series contains a flashback narrated by former sidekick Speedy.

Longbow Hunters mini-series particularly sparked an interest," Smith said. "The appeal for me of Green Arrow probably has to do with the appeal for everyone else: He's a really great second- or third-tier DC character. He's not listed among the big guns, and most people don't think of him when they think of Superman or Batman, but he's a character that's been around almost as long as the two of them.

"And, along with Superman and Batman, he's one of the few characters that's been published almost consistently throughout DC's history and hasn't really changed. We've seen The Flash change from Jay Garrick to Barry Allen to Wally West. We've seen Green Lantern change from Alan Scott to Hal Jordan to Kyle Rayner. But Green Arrow, aside from the run with Conner, has always been Oliver Queen."

Another facet of Green Arrow's appeal to Smith has to do with that inner voice in all of us: "You can't be Superman — there's just no way you could do it. But, kind of like Batman, if you had a lot of dedication and a bunch of money, you could be Green Arrow," Smith said. "It's conceivable. We can't be Wonder Woman; we can't be the Human Torch; we can't be Spider-Man; but we could be Green Arrow. He's just a guy slinging arrows. He's really good at it — but, all the same, he's just a normal guy."

Obviously, Smith rejects a notion that's been floating around since DC introduced the concept of the "metagene": that Green Arrow is somehow super-hu-

man. "He shouldn't have the metagene, because part of his appeal is the fact that *anyone* could be Green Arrow; you just have to be really good with bow and an arrow," Smith said. "He's self-trained, and, depending on which version of the origin you look at, here's a guy who either walked away from his fortune or had it taken out from under him.

"That's what I always liked about the older stuff: Here's a guy who had his fortune leveraged out from under him. Hell of a hero, not a great businessman. He's also a womanizer. He's a guy who has a roving eye: We've seen him cheat on Dinah Lance. He's got foibles and, therefore, he's believable. He's not a paragon of virtue. He's a guy with flaws, and I think that's why people can identify with him so easily and I think that's why the character of Oliver Queen has lasted for so long. He isn't one of those big guns, but we're working on rectifying that."

Historically speaking

While his familiarity with the character may have really begun with *The Longbow Hunters*, Smith said he has nothing but reverence for Oliver Queen's past continuity and has promised that nothing will be discarded or stepped on for the sake of convenience.

"The character and mythos are strong enough that you don't need to go out there and throw him in a new costume and make him an alien or something like that," Smith said. "You can use

everything that exists and still tell a wonderful story. Everyone that's worked on Green Arrow until now has definitely been an influence, because all of their stuff will be reflected in the run we're doing, and nothing is changed or thrown out. In fact, some of it's a little repaired: Recently, Denny O'Neil did a story in *Legends of the DC Universe* where he had Oliver Queen walking away from his fortune rather than having it leveraged out from under him — it was a retcon of sorts.

"I'm not one to argue with Denny O'Neil, but I did think it was kind of a shame that he had him walking away from his fortune when he found out that Queen Industries was involved with some armament production — as opposed to the classic tale of Oliver losing his company, so little attention was he paying to his life as a businessman. We incorporated both versions of how he lost his money in the series, and they both work.

"Everything's included. The stuff that Mark Waid did in *JLA: Year One* gets a nod, as well. Everything that Green Arrow's ever done and anyone who's ever done anything with Green Arrow is worked into this story that we're telling. I'm proud of it. It's kind of like what we did with Daredevil: We didn't take him out and throw him into a new costume or say that everything you knew about Daredevil was a lie. Basically, we just told a good story. Basically, if you've been a fan of Green Arrow in any incarnation, it will jibe with this comic book."

Within his first 12 issues, Smith promised he'll even play with Queen's historically liberal stances and won't do anything that could even cancel the possibilities of the future versions of the Oliver Queen Green Arrow seen in *Kingdom Come* and *Batman: The Dark Knight Returns*.

The ingredients

Smith's understandably loath to discuss storyline details but teased that both Oliver's relationships with Black Canary, Dinah Lance, Conner, Roy Harper, and others would be repaired — in a way. "You're talking about a character who's been dead for three years. That's got to mean something to some people," Smith said. "These people who were his contemporaries and assumed rightly that he was dead — how do they react to him being alive suddenly?"

And just because Oliver is back doesn't mean 2001 will be The Year of The Green Arrow, with the character making appearances in everything from *Detective* to *Cartoon Network Presents Dexter's Laboratory*. Smith's asked for and received permission to keep Green Arrow out of all other DC comic books for the 12 issues that make up "The Quiver."

"I didn't want anyone using him in any stories until after 'The Quiver' story arc is done, because it's an awkward place to take him and throw him into a

JLA story or have him pop up somewhere else," Smith said. "That being said, I did use everyone else's characters to tell my story, but it would've been unfair to the writers and the readers to have them use a version of Oliver Queen that is not the complete version of Oliver Queen that we'll have when the story arc is finished."

As for those other characters? "Superman, Batman, Flash, Wonder Woman, Green Lantern, Aquaman, Black Canary, Arsenal, Conner Hawke — and then, villain-wise, Black Manta, which is something I was really proud of," Smith said. "I'm a big Black Manta fan. We'll also see The Demon and a new villain who's not *really* a new villain, but an older DC character. Some readers will realize who he is after #1."

And don't worry: Both Smith and DC saw what happened with the scheduling on *Daredevil*. The series is more than half-written at this point, and, by the time this issue of *CBG* hits the stands, #1-3 will most likely be pencilled and inked. Since the series has been announced, though, Smith has had one change of heart: 12 issues may not be enough. Sure, it will be enough to tell "The Quiver," but not enough room to tell some cool Green Arrow stories. "I think I'm going to stick around after the 12-issue story arc and maybe do another half-year or another year," Smith said. "Right now, the first 12 issues are one big story, so it would be nice to get in there and do some one- or two-part stories."

A new monthly series written by Kevin Smith, a big launch, and all the buzz that can be mustered? Not a bad return for Green Arrow, a character who had been dead.

"Yeah, the heroes and everyone in the DC universe assumed rightly that Oliver Queen was dead," Smith said in one final tease. "He died."

"We think."

— Matt Brady



Dear Captain ...



By
Andrew
Smith

Canceled Comics Cavalcade

Oops! A canceled title slipped by me! *Xena: Warrior Princess* #14 (Dark Horse), which shipped Oct. 28, was the final issue.

Which is a something of a surprise to the Captain. I'm not a big *Xena* fan, but I know there are a lot of them out there — enough to comfortably support a comic book, anyway. And the comic book itself was top-notch, with fine work by writer Ian Edginton and "Good Girl" artist Mike Deodato. So *Xena* had the potential to be a big seller, maybe even a breakout title that could draw some non-comics readers into the shops. Instead, alas, I'm writing a requiem.

Here's how Shawna Ervin-Gore, media rep at Dark Horse, characterized it: "*Xena* ended ... for a couple of reasons. From the start, the comic book sold less than we'd originally hoped. Still, we wanted to give it a fighting chance to take off, since the writing and art [were] so good and so true to the spirit of the show. Once we learned that the TV series was on its way out, though, it seemed much less likely that the comic book would ever gain the readership it deserved. We're happy to have enough material for four collections on hand, and Dark Horse is honored to have been part of the *Xena* phenomenon."

Those TPBs are available at www.darkhorse.com or by calling (800) 862-0052 or by ordering through your retailer.

This week's feature player is the controversial Oliver Queen, the once and future Green Arrow. There's lots to talk about, so let's dive on in:

Metagene Mystery

Dear Cap: I read recently that DC's Green Arrow is to be revealed to have super-powers. He can demonstrate an unerring accuracy against targets. I am not crazy about this, since I have always liked the fact that archers like Green Arrow and Hawkeye did *not* have powers to depend upon. They either possessed natural abilities and developed their skills with practice or developed their talent from scratch. I mean how would it sound to learn that Batman had the mutant ability to be the world's greatest detective?

— Loquacious Lad

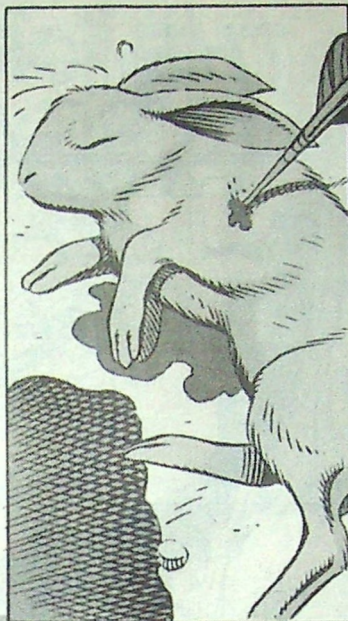
Port-of-Spain, Trinidad

The Captain researched the debate, Loquacious One, and feels confident that you can rest easy. Confident, but not positive.

My first move was to contact Scott "Arrowhead" McCullar, author of the Green Arrow Compendium Website (www.fgi.net/~grnarrow/ga2.html) and possessor of more Emerald Archer information than is probably healthy. Arrowhead attributes the origin of the metagene mystery to the *Kingdom Come* novelization by Elliot S! Maggin (Warner Books, 1998), page 10:



Hitting the mark with Green Arrow



A young Oliver Queen learned all about wabbit season in *Green Arrow Annual* #7 (1995)

"Wesley (Dodds) used to call himself The Sandman during his youth. No one to my knowledge ever gave a genetic test, but he was probably a metahuman the same as Green Arrow the archer and Wonder Woman the Amazon Princess and — who knows? — Joe DiMaggio and Muhammad Ali. The current thinking in scientific circles, or the thinking that was current the last time I read the latest journal report, is that the capacity to rise to what we call super heroism is genetic. Estimates are that the metagene is the cellular structure of 12 to 16 percent of the current human population. It appears to be a highly dominant trait."

The fire was further stoked in *Robin* #79 (Aug 00), when writer Chuck Dixon had the Boy Wonder refer to Connor "Green Arrow" Hawke as "a major-league metahuman all-star." Dixon went on to say on his Website (www.dixonverse.com):

"Connor inherited some of his father's metahuman abilities. Ollie's took the form of remark-

able (and near infallible) marksmanship. Connor's took the form of his talents in martial arts.

"The metahuman deal for Ollie and Connor was editorially driven. I was told to hype this in the 'Year One' annual I did for GA. ... Love it or hate it, DC's idea was to make both GAs more like super-heroes and less like one-trick ponies. There is an unstated fear at DC (unstated until now) that their heroes are irrelevant because their powers are antiquated. ... I think their fears are unfounded. Characterization is the key and DC's super-heroes have that. The powers are secondary."

Arrowhead took up the argument in an e-mail to me:

"Many Green Arrow fans are up in arms about this," saith the sage, in a lengthy dissertation that I can only touch on here. "I can understand. But what all these screaming folks need to realize is that DC, Chuck Dixon, and so forth were *not* turning Oliver into an X-Man with arrows shooting out of his eyes. Everyone reading this needs to wake up and realize that all they were saying is that Ollie had a God-given talent with his 'metahuman' ability."

In other words, Oliver Queen is as good at archery as Tiger Woods is at golf — and is no more (nor less) a metahuman than he. Since DC's editorial stance is that the metagene is dominant and turns up in about 14% of the world's population,

there are probably lots and lots of low-wattage metahumans running around: people (like Ollie) who are simply more talented than the norm and have trained that talent to perfection.

Heck, by that standard, Captain Comics is a metahuman, if procrastination is considered a talent.

But if you're still troubled by the word "metahuman," rest assured that Kevin Smith has gone on record that his new Green Arrow series will avoid the controversy.

The Acorn and the Oak

Another controversy brewing in fandom concerns Cissie "Arrowette" King-Jones, the perky ex-archer of *Young Justice*.

Perhaps I've watched *The Empire Strikes Back* too many times, but I have to wonder about her native archery ability. Could it be genetic? Could her real father be (dum-dum-dum) notorious womanizer Oliver Queen?

Let's look at the "evidence":

→ In *Justice League of America* #7 (Oct-Nov 61), Oliver Queen is shown dating a Bonnie King ... and the original Miss Arrowette from the '50s (and Cissie's mother) is named Bonnie King.

→ In *Legends of the DC Universe* #7 (Aug 98), an unnamed, attractive blonde woman at-
(continues on Page 51)

Ask Mr. SILVER AGE

JUMPING JETS!
IF WE METAL MEN FAIL—THE WORLD OF HUMANS WILL BE DOOMED!
GIANT-MAN IS ACTUALLY BEING-ERASED!

by Craig Shutt

Dear Mr. Silver Age,

I'm a big, big fan of Green Arrow. Can you tell me how he got his start?

Clint B.

Mt. Charteris

Diary Reruns

Here's where to read these entries from Green Arrow's diary in reprints:

- "The Birth of the Battling Bowman!" from *More Fun Comics* #89 was reprinted in *Secret Origins of the DC Super Heroes*.

- "The Green Arrow's First Case!" from *Adventure* #256 was reprinted in *Secret Origins of the DC Super Heroes* along with *World's Finest* #154 and #187 and *DC Blue-Ribbon Digest* #9.

- "The World's Worst Archer!" in *Adventure* #262 was reprinted in *World's Finest* #188 and *DC Blue-Ribbon Digest* #9.

- *JLA* #4 was reprinted in *Justice League* #67 and *Justice League Archives* Vol. 1.

- *The Brave and the Bold* #50 was reprinted in *The Brave & the Bold* #114.

- *The Brave and the Bold* #85 was reprinted in *Best of the Brave and the Bold* #1, *DC Special Blue Ribbon Digest* #23, and a *Millennium Edition*.

- *GL/GA* #76 has been reprinted in *Greatest Team-Up Stories Ever Told*, several *GL/GA* paperbacks, the 1983 *GL/GA* Baxter reprint series #1, the *Millennium Edition* reprint, etc. If you can swing a dead cat and miss this thing, you're more of a marksman than Green Arrow.

- For a look at Mike Grell's somewhat-updated origin of Green Arrow, see *Secret Origins* #38 (Mar 89).

Special thanks to Mark Waid, as always, for these reprint citations, as well as for giving me an electronic peek at *Adventure* #209. What a guy.

Mr. Silver Age says: You bet I can, Clint. Because I happen to have a copy of the secret diary that our pal Oliver Queen, aka Green Arrow, has been keeping all his life. As you can imagine, it wasn't easy latching onto this senses-shattering tome, but I'll go to any lengths to provide a close-up look at our beloved Silver Age heroes. I knew the job was dangerous when I took it. Here are a few excerpts:

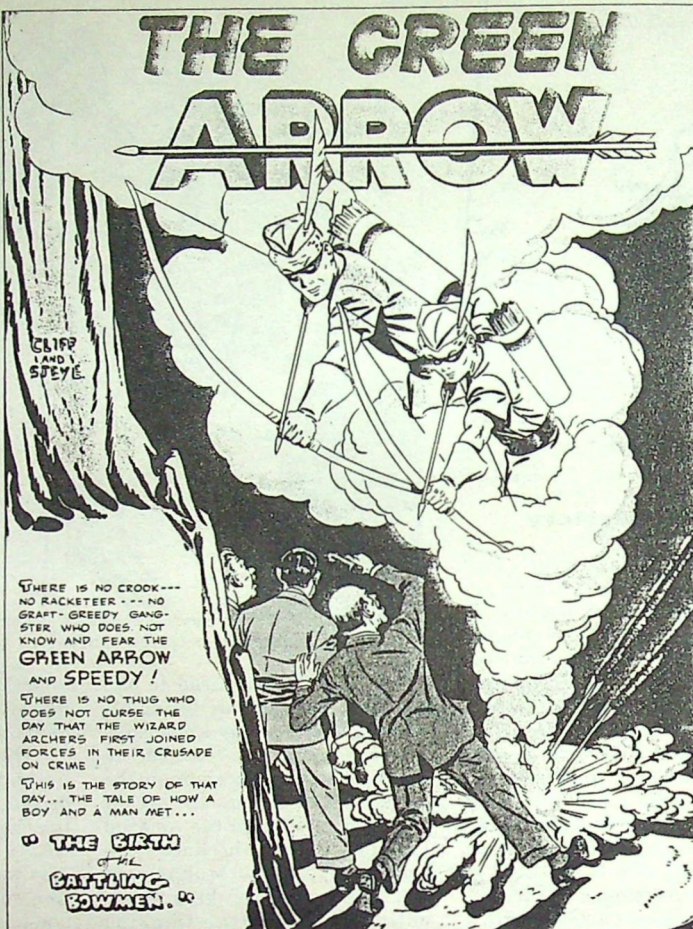
March 1943: What a swell day! I picked up a copy of *More Fun Comics* #89 down at Woolworth's, and "The Birth of the Battling Bowman!" finally explained the origin for my favorite hero, Green Arrow. I've loved his adventures ever since he first appeared in *More Fun Comics* #73 (Nov 41).

Green Arrow is said to be Oliver Queen, a museum curator known for his Indian folklore collection. He also was an archery master and put that talent to good use when crooks broke into the museum one night when he was working late. But in the battle with the thugs, the museum burned down, so Queen left to do archeology work at Lost Mesa.

By an amazing coincidence, some time earlier, a boy, his father, and their Indian servant (no, really) crash-landed on Lost Mesa. The father was killed and the two were stranded. So Quaoag taught Roy Harper survival skills, like hunting with a makeshift bow and arrow. But then those thugs showed up because they'd heard Queen was on his way there to find a gold mine.

They captured Harper and Quaoag as well as Queen (who arrived later), but our heroes escaped and caught the crooks using arrows. Ollie had rubbed his clothes with grass to blend in, giving him a green outfit, while Roy had run out, clubbed the crooks, and raced back to safety, leading them to call him "Speedy." Quaoag, unfortunately, died in the battle, but the other two returned to the States to fight crime. Ironically, Queen *did* stumble onto a gold treasure in the melee, which he

Green Arrow's Silver Age Diary



The origin of the Earth-2 Green Arrow (before he knew he was on Earth-2) appeared in *More Fun Comics* #89, a full 16 issues after his first appearance. In this version, museum curator Oliver Queen was an expert marksman even *before* he became a super-hero.

used to finance his crime fighting.

What a great tale! Wouldn't it be something if these adventures really happened on another world, and Green Arrow's creators (who I understand are writer Mort Weisinger and artist George Papp) were tapping into that world when they slept to gain inspiration for the stories? Ah, that's a pretty nutty idea.

January 1959: This month's issue of *Adventure Comics* (#256) finally reveals to readers how I became Green Arrow, just like that old comic-book hero (and he had the same name that I have, too, now that I think of it). Of course, my secret origin is considerably different from his, as shown by "The Green Arrow's First Case," with some pretty nifty art (and maybe writing) by a guy named Jack Kirby.

The story explains how I was cruising the world as a wealthy playboy when I fell overboard

(oops!) and swam to a deserted island. There, I taught myself to use a bow and arrow to survive. Then I got fancy and created a net-arrow to catch fish, a rope arrow I could yank back, and a drill arrow for shooting into coconuts. (It seemed like a good idea at the time.)

I also fashioned a camouflage suit out of leaves, complete with a hat with red feather, because, gosh darn it, doesn't even a stranded rich guy deserve to show a little panache? But, dim bulb that I am, I carved out a diary of my exploits on a cave wall, complete with my name, dates, and my archery progress. That seemed like a good idea at the time, too. I guess I'm just a diary kind of guy.

Finally, a boat appeared on the horizon and I happily swam out to it, taking my bow and arrows while somehow retaining my nifty little hat. But I discovered the crew was mutinying! So I rubbed grease around my eyes to darken my face and caught them all with

my drill arrow and net arrow.

The issue showed that the reason I was reflecting on my origin was because a TV show reported scientists were visiting my island, and I realized I'd left that darned diary on the cave wall. So I had to fly out there with Speedy and use one of my fake-uranium arrows to scare them away. That arrow seemed like a good idea when I made it (I forget how the heck I made it or even why), and it worked. Whew!

July 1959: Boy, those DC editors are really into spilling the beans! Now, in "The World's Worst Archer!" in *Adventure Comics* #262, they've revealed how I met Roy (Speedy) Harper.

Of course, it was nothing like that *More Fun Comics* version (and it's a considerable elaboration on "The Origin of Speedy" from *Adventure* #209 (Feb 55), which didn't even show how he met me). As they tell it, I'd been Green Arrow for some time when Roy met me at a fair and pleaded to be my assistant. So I gave him a tryout, which he failed miserably.

Distraught, Roy returned to his mentor, Brave Bow, who was raising the boy after Roy's father had died. (Which, now that I think of it, *isn't* too far different from that *More Fun* version.)

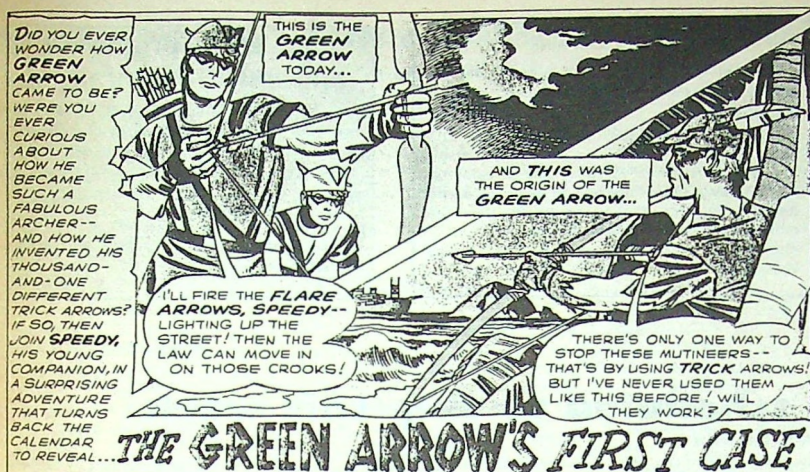
Roy followed along, when he saw the Arrow signal, but I wouldn't believe he'd done the arrow tricks that helped me, since I'd seen his bad archery earlier.

But we figured out why he'd done so poorly and I made him my sidekick, naming him Speedy because he was a fast runner and was quick with a bow.

It seemed like a good idea at the time.



Adventure #262 revealed how Roy Harper tried out to be Green Arrow's assistant, even though he wasn't in the market for a sidekick. Roy's plan didn't work too well — and, when he finally got his wish, he wound up with the goofy hero handle "Speedy."



Adventure #256 explained how Earth-1's wealthy Oliver Queen learned to use a bow and arrow and created a bunch of nifty (if oddball) specialty arrows while stranded on a deserted island. Jack Kirby did the art honors.

May 1961: Yeah, baby! Today was the day I'd been awaiting for more than a year! I finally joined the Justice League of America when we faced the "Doom of the Star Diamond!" as shown in #4 of their magazine. I'm the first non-charter member to join! I can't wait to use this golden key that gives me entry into the secret sanctuary, its library, and souvenir rooms.

I owe my admission to Chairman Wonder Woman, who threw the floor open to nominations for new members, and to Green Lantern for suggesting me, pointing to all my "fine work for a long time." And I also give a tip of my spiffy cap to Batman for suggesting I be elected unanimously and J'onn J'onzz for seconding that motion.

But, geez, why the heck did it take them a year to ask me to join? As GL alluded, I'd been doing "fine work" longer than most of them had been around, except Superman, Batman, Wonder Woman, and Aquaman (who started the same time I did). I mean, sure, all I've got is a boxing-glove arrow, but Aquaman talks to fish! But I'm not bitter.

Before they could vote on that "elected unanimously" thing, a dastardly villain shot an arrow into their table and announced that he'd captured me. What a swell start to my JLA career! I just hope this kind of thing doesn't happen to any other new members.

November 1963: Finally! Now I'm getting the respect I deserve. DC has started a new series in *The Brave and the Bold* #50 that tells adventures teaming two great heroes in book-length blockbusters. And they naturally started off with me and the Manhunter from Mars! We go together so well: He's green, I wear green. He stars (sorta) in *Detective*, and I star (sorta) in *World's Finest* after transferring from starring (sorta) in *Adventure*.

If this issue doesn't kick off this concept in grand style, I don't know my marketing! I'm a little concerned about their next issue, though, which teams Hawk-

man with Aquaman. I mean, the former talks to birds and the latter talks to fish! What the heck kinds of powers are those?

Anyway, my story was called "Wanted—The Capsule Master!" and explained how Speedy and I met a gang of crooks who were little green men. So we, of course, called in J'onn J'onzz. He promptly flew back to Mars, where he learned that the mastermind was a Martian who had escaped from jail and fled to Earth. Since Mars had no official relations with Earth, J'onn had to bring him back — with our help, of course.

I have no idea why J'onn didn't stay on Mars when he returned the captured villains — or at least set up relations so Mars could police its own escaped villains. Maybe he'll return later, since things seem so peaceful up there.

September 1969: Now we're cooking! As explained in "The Senator's Been Shot!" in *The Brave and the Bold* (#85), I've been laying low for a while as GA, working on a new development project to save the state from bankruptcy. I'd learned I could do more good as wealthy Oliver Queen than as a super-hero. But a bad guy wanted to prevent my plan from

Green Arrow pulled out the new duds he designed in conjunction with Neal Adams when he went back into action in *The Brave and the Bold* #85, after a period when he'd questioned whether Green Arrow really was useful. Can we get back to you on that one?



By the end of *JLA* #75, Ollie Queen was broke, wounded, and feeling pretty confused. But having Black Canary as his new gal pal made things a little brighter. Sure beat hanging around with that kid dressed in bright red.

being accepted.

So I got into some new Green Arrow duds I'd designed with help from a pal named Neal Adams and I foiled the scheme. I admit, I had doubts whether Green Arrow was as useful as Oliver Queen. But teaming with Batman (who took over for the said shot senator as Bruce Wayne) made me see I could do good in both identities. I'm back!

November 1969: Well, that didn't last long. As explained in "In Each Man There Is a Demon!" in *JLA* #75 this month, a dastardly villain framed me for mishandling the city's municipal bonds, which ultimately bankrupted me. Depressed, I went back to the shrink I'd seen when I was being Brave and Bold with Batman. His screwy ID-Actualizer invention separated an evil Green Arrow out of my body, and he ran off to do evil things.

When The JLA confronted him, they split into evil versions of themselves, too, and a real brouhaha erupted. I resolved things, of course, but I was still broke. On the other hand, I think that groovy Earth-2 chick who started hanging out with The JLA this month, Black Canary, kinda goes for me. So things may not be so bad.

April 1970: I'm off on a cross-country drive with my pal Hal Jordan, now that I've convinced Green Lantern that there are better ways to help humanity than working for a bunch of blue-skinned Guardians. The whole story is told in *Green Lantern/Green Arrow* #76 — yes,

that's right, that's my name actually in the title of a comic book! Woo-hoo! Is this trip going to work out well? Well, it seems like a good idea. Who knows? Maybe I'll run into my old sidekick Speedy. Wouldn't that be far out?



As shown in *Secret Origins* #38 (Mar 89) Mike Grell updated Ollie's origin after he took over the character in 1987. He generally kept to the Kirby version but added a few '80s touches, like changing the boat mutineers into marijuana smugglers and creating his GA costume for a party.

SUN DEC 3

Born on this date:
Leonard Dworkin (Leon Gordon) (1921)
John Warner (1952)
Mike Saenz (1959)
Donald Simpson (1961)

MON DEC 4

Born on this date:
Dennis Yee (1955) — 45 years ago
Geoff Isherwood (1960) — 40 years ago
Jill (Beth) Miller (1965) — 35 years ago
Ashley Holt (1968)

TUES DEC 5

Born on this date:
Sam Glanzman (1924)
Daniel Howard Fogel (1965) — 35 years ago

WED DEC 6

CBG #1414 ships — featuring additional Golden Age anniversaries profiled by Ron Goulart.

Born on this date:
Frank Springer (1929)
Marlene Stevens (1946)
Ken Macklin (1954)
Valerie Jones (1961)
Scott Beaderstadt (1962)
Leonard Kirk (1966)

THURS DEC 7

FRI DEC 8

Born on this date:
Michael Hobson (1936)
Jonathan Peterson (1960) — 30 years ago
Erik Larsen (1962)
Mike Mulvihill (1962)
John Mundt (1965) — 35 years ago

SAT DEC 9

20 years ago Berke Breathed's comic strip *Bloom County* begins in 1980.

35 years ago The first animated Peanuts TV special, *A Charlie Brown Christmas*, is broadcast by CBS in 1965.

Born on this date:
Jose Delbo (1933)
Gary T. Kato (1949)
David C.J. Bunn (1953)

Publishers

To see your comics listed here, please supply the exact shipping date for each title as soon as possible, preferably at least one month ahead of time. Send the information to: Maggie Thompson, CBG Calendar, 700 E. State St., Iola, WI 54990. The same goes for any other announcements, additions, and corrections.

Calendar Notes

Shows listed are multiple-day, non-mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the CBG features *What*, *Where*, and *When* and *Now Appearing*.

Continuing This Week

- **Cartoon Art Museum**, 814 Mission St., San Francisco, CA. Call for updates on current exhibits: (415) CAR-TOON.
- **International Museum of Cartoon Art**, 201 Plaza Real, Boca Raton, FL. Call for updates on current exhibits: (561) 391-2200. **Current exhibits:** *The Legacy of Mort Walker: 50 Years of Beetle Bailey*, through Feb. 25. This retrospective traces the evolution of the strip and its interpretation of American life and culture, as well as examining Walker's impact on the genre of cartoon art.

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future CBG Calendars.

Note: Ⓞ indicates a rescheduled comic book that appeared in a previous CBG Calendar.

A Silent Comics

Arsenic Lullaby #12, \$2.50

AAA Pop Comics

Atomics #11, \$2.95

Archie Comic Publications

Archie's Weird Mysteries #11, \$1.99
Betty & Veronica Double Digest #94, \$3.19
Sabrina Vol. 2 #14, \$1.99
Sonic the Hedgehog #91, \$1.99

Buffalo Nickel Comics

Illustrator Archives: Wallace Wood Portfolio Vol. 1, \$12.95

Chaos Comics

Chastity #1/2, \$2.95

Crossgen Comics

First #2, \$2.95
Mystic #7, \$2.95

Dark Horse

Bettie Page: Queen of the Nile TPB, \$12.95
Oh My Goddess! Part IX #6, \$2.99
Ring of the Nibelung: Siegfried #1 (of 3), \$2.99
Star Wars: Darth Maul #4 (of 4) (two covers), \$2.99

DC Comics

100 Bullets #19, \$2.50
Authority #21, \$2.50 (Nov. 19-25)
Batgirl #11, \$2.50
Batman #1 (Millennium Edition), \$3.95
Batman: Legends of the Dark Knight #138,

\$2.25

Crisis on Infinite Earths TPB, \$29.95

Gen-Active #4, \$3.95

Green Lantern #133, \$2.25

JLA: Seven Caskets, \$5.95

Legion Lost #10 (of 12), \$2.50

Looney Tunes #73, \$1.99

Lucifer #9, \$2.50

Martian Manhunter #27, \$2.50

Starman #74, \$2.50

Superman #165, \$2.25

Superman Adventures #52, \$1.99

Wildcats Vol. 2 #18, \$2.50

Young Justice #28, \$2.50

Zero Girl #1 (of 5), \$2.95

Harris Comics

Ⓞ Vampirella: Halloween Horror Special HC, \$19.95 (Oct)

Marvel Comics

Art of Marvel Comics HC, \$29.95
Cap: A Universe X Special, \$3.99

Earth X TPB, \$24.95

Excalibur: Sword of Power #1 (of 4), \$2.99

Fantastic Four #38, \$2.25

Fantastic Four's Big Town #2 (of 4), \$2.99

Mutant X #28, \$2.25

Spider-Man/Marrow, \$2.99

Spider-Man/Sentry, \$2.99

Thor #32, \$3.50

Ultimate Spider-Man #4, \$2.50

Uncanny X-Men #389, \$2.25

X-Men Visionaries: Neal Adams TPB,

\$24.95

X-Men: Magik #3 (of 4), \$2.99

X-Men: The Hidden Years #15, \$2.50

Sirius Entertainment

Artesia Afield #5 (of 6), \$2.95

Sorhenn Grafiks

Metropolis Collected Ed. Vol. 1 TPB (of 5), \$11.95

Shipping notes and updates

Confirmed shipping: We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through Nov. 17.

A Silent Comics: Arsenic Lullaby #11, \$2.50 (Sep)

Abstract Studios: Strangers in Paradise Vol. III #36, \$2.75 (Nov)

Ait/Planetlar: Astronauts in Trouble: One Shot, One Beer, #1, \$7.95 (Oct)

Amaze Ink/Slave Labor Graphics: Toxic Paradise Vol. 2: Zombie-O-Rama, \$4.95 (Oct)

Antarctic Press: Gigantor #7 (of 12), \$2.95 (Aug)

Archie Comic Publications: Betty #93, \$1.99 (Nov 12-18)

Jughead with Archie Digest #162, \$2.19 (Nov 12-18)

Pals 'n' Gals Double Digest #54, \$3.19 (Nov 12-18)

Black Library: Warhammer Monthly #35, \$2.95 (Oct)

Bongo Comics: Simpsons Comics #52, \$2.50 (Nov)

Chaos Comics: Insane Clown Posse: Pendulum Vol. 1 TPB, \$8.95 (Oct. 29-Nov. 4)

CPM Manga: Lodos War: Chronicles of the Heroic Knight #3, \$2.95 (Nov)

CrossGen Comics: Sigil #6, \$2.95 (Nov 12-18)

Dark Horse: Gunsmith Cats: Mister V #2 (of 11), \$3.50 (Nov 12-18)

Spyboy #14, \$2.99 (Nov 12-18)

DC Comics: Adventures of Superman #586, \$2.25 (Nov 12-18)

Batman Chronicles #23, \$2.95 (Nov 12-18)

Batman: Gotham Knights #11, \$3.25 (Nov 12-18)

Batman: Turning Points #3 (of 5), \$2.50 (Nov 12-18)

Brass #6 (of 6), \$2.50

DC Universe Christmas TPB, \$19.95 (Nov 12-18)

Deadenders #11, \$2.50 (Nov 12-18)

Dreaming #56, \$2.50 (Nov 12-18)

Gen 13 #59, \$2.50 (Nov 12-18)

Green Lantern/Green Arrow Collection HC, \$75.00 (Nov. 26-Dec. 2)

Green Lantern/Superman: Legends of the Green Flame, \$5.95 (Nov. 5-11)

Impulse #68, \$2.50 (Nov 12-18)

JLA #48, \$2.25 (Nov. 5-11)

Legends of the DC Universe #36, \$2.50 (Nov 12-18)

Legion Lost #9 (of 12), \$2.50 (Nov. 5-11)

Powerpuff Girls #9, \$1.99 (Nov 12-18)

Racer X #3 (of 3), \$2.50 (Oct. 29-Nov. 4)

Robin #84, \$2.25 (Nov 12-18)

Showcase #9 (Millennium Edition), \$2.50 (Nov 12-18)

Star Trek: The Next Generation: The Killing Shadows #3 (of 4), \$2.50 (Nov 12-18)

Tomorrow Stories #8, \$2.95 (Nov 12-18)

Top Ten #10, \$2.95 (Nov. 5-11)

Eddie Campbell Comics: Eddie Campbell's Bacchus #56, \$2.95 (Oct)

Egmont Fleetway: 2000 A.D. #1215, \$3.25 (Oct)

2000 A.D. #1216, \$3.25 (Oct)

Judge Dredd Magazine #71, \$6.95 (Oct)

Exhibit A Press: Supernatural Law #28, \$2.50 (Oct)

Fantagraphics Books: Bondage Fairies Extreme #12, \$3.50 (Oct)

Dementia's Bizarre Bondage #2, \$2.95 (Nov)

Gemstone Publishing: Crime Patrol #10, \$2.50 (Dec)

War against Crime #10, \$2.50 (Dec)

Harris Comics: Vampi #3, \$2.95 (Oct)

Horse Press: THB 6: Mek-Power #3 (of 4), \$3.95 (Sep)

Humanoids Publishing: Aphrodite Book Three Dlx HC, \$21.95 (Nov)

Image Comics: Butcher Knight #1, \$2.50 (Nov. 19-25)

Fathom Swimsuit Special 2000, \$2.95 (Aug. 13-19)

Geeksville #4, \$2.95 (Nov. 19-25)

Midnight Nation #3, \$2.50 (Nov. 5-11)

Overkill #1, \$5.95 (Oct)

Spawn #100 (six covers), \$4.95 (Jul)

Kenzer & Company: Knights of the Dinner Table #49, \$2.95 (Nov)

Knights of the Dinner Table: Hackmasters #4, \$2.95 (Nov)

Lab Rat Productions: Operation Purge #1, \$2.50 (Nov)

Marvel Comics: Backpack Marvels: X-Men Vol. 2 TPB, \$6.95 (Nov. 5-11)

Bishop: The Last X-Man #16, \$2.25 (Nov 12-18)

Captain America #37, \$2.25 (Nov 12-18)

Captain Marvel #13, \$2.50 (Nov 12-18)

Fantastic Four's Big Town #1 (of 4), \$3.50 (Oct. 29-Nov. 4)

Iron Fist/Wolverine #3 (of 4), \$2.99 (Nov 12-18)

Peter Parker: Spider-Man #25, \$2.99 (Nov 12-18)

Sentry #5 (of 5), \$2.99 (Nov 12-18)

Thunderbolts #46, \$2.25 (Nov 12-18)

Wolverine 2000, \$3.50 (Nov. 5-11)

X-Force #109, \$2.25 (Oct. 22-28)

X-Men #108, \$2.25 (Nov 12-18)

X-Men: The Search for Cyclops #2 (of 4) (two covers), \$2.99 (Nov. 5-11)

Oni Press: Jingle Belle's All-Star Holiday Hullabaloo, \$4.95 (Nov. 5-11)

Shanda Fantasy Arts: New Horizons #9, \$4.95 (Sep)

Sirius Entertainment: Artesia Afield #4 (of 6), \$2.95 (Oct)

TokyoPop.Com: Cardcaptor Sakura #10, \$2.95 (Oct)

Cardcaptor Sakura #7, \$2.95 (Jun)

Gundam Wing #8, \$2.95 (Oct)

Miracle Girls #2, \$2.95 (Oct)

Sailor Moon #25, \$2.95 (Oct)

Saint Tail #1, \$2.95 (Oct)

Smile Vol. 2 #7, \$4.99 (Aug)

Viz Communications: Dragonball Z Part 3 #10 (of 10), \$2.95 (Nov)

Magical Pokémon Journey Vol. 3 #1 (of 4), \$4.95 (Nov)

Pokémon Adventures Vol. 2: Legendary Pokémon TPB, \$14.95 (Nov)

Silent Mobius: Catastrophe #6 (of 6), \$2.95 (Nov 12-18)

New comics scheduled to ship in December

These are comics scheduled to ship during the month of December that, to the best of our knowledge, have not yet had specific release dates announced. Be aware that comics can take two or three days to reach retailers once they are shipped, so comics that are shipped at the end of the month may not appear in your local store until early the following month.

AAA Pop Comics

Atomics #12, \$3.50

Aardvark-Vanaheim

Cerebus #261, \$2.25

Abismo

Pablo's Inferno #5 (of 5), \$2.95

Abnormal Fun Comics

Anomalies #2, \$2.95

Abstract Studios

Strangers in Paradise Vol. III #37,

\$2.75

AC Comics

Best of the West #17, \$5.95

Golden Age Men of Mystery Collection

#7, \$19.95

Good Girl Art Quarterly #19, \$6.95

Acclaim Comics

Second Life of Doctor Mirage Vol. 2

#1, \$3.95

ACG

A Cop Called Tracy #21, \$5.95

Planet Comics #1, \$6.95

Private Eyes Starring Charlie Chan

#3, \$2.95

Star Western #5, \$5.95

Vic Tory & His Flying Saucers #1,

\$2.95

Weird Space #3, \$2.95

Alt/Planetlar

Space Beaver Vol. 1 TPB, \$12.95

Alternative Comics

Magic Whistle #4, \$2.95

Amaze Ink/Slave Labor Graphics

Charm School #3, \$2.95

Doctor Grave #4, \$2.95

Skelebunnies #1, \$2.95

Stitch TPB, \$11.95

Where's It At Sugar Kat? #2 (of 3),

\$2.95

Ancient Studios

League of Super Groovy Crimefighters

#2, \$2.95

Andromeda Entertainment

First Wave: Heart of Killer #1 (two

covers), \$2.99

Antarctic Press

Benzine #3, \$4.95

Gold Digger Vol. 2 #17, \$2.95

How to Draw Manga: Figure Drawing

#1 (three covers), \$4.95

Mangazine #17, \$8.99

Ninja High School #79, \$2.95

Tigers of Terra Vol. 3 #3 (of 4),

\$2.95

Warrior Nun Arcala Vol. 3 #17,

\$2.95

Anthill Comics

A-Bomb Stories #2, \$2.99

Anti-Ballistic Pixelations

Gremlin Trouble #25, \$2.95

Antipodes Publishing

Leather Tales #2, \$2.95

Arrow Comics Group

Semantic Lace #3 (of 4), \$2.95

Asiapac Books

Celestial Zone #11, \$8.95

Asta Graphics

Salem St. James Illusions of the Past

#6 (of 7), \$2.95

Avatar Press

Exposure Special #1 (two covers),

\$3.50 (nude ed., \$6)

Fantastic Visions: The Art of Matt

Busch, \$12.95 (HC, \$35.95)

Threshold #35 (two covers), \$4.95

(two nude eds., \$6)

Warren Ellis' Stranger Kisses #1 (Of

3), \$3 (spec. ed., \$3.50)

Bad Cat Books

Surf Clowns: Seven Mental Missions,

\$29.95

Basement Comics

Cavewoman Intervention #1, \$2.95

Better Comics

Complex City #2, \$2.50

Black Library

Bloodquest II, \$10.95

Warhammer Monthly #37, \$2.95

Blind Wolf Studios

Patrick the Wolf Boy: Christmas Spe-

cial, \$2.95

Bongo Comics

Radioactive Man #100, \$2.50

Simpsons Comics #53, \$2.50

Broadsword Comics

Vampire Remastered #2, \$2.95

(signed ed., \$10)

Claypool Comics

Deadbeats #45, \$2.50

Elvira #92, \$2.50

Com X

Com X #0, \$5.95

Coppervale Press

Essential Starchild Book 4, \$6.95

CPM Manga

Dark Angel #20, \$2.95

Geobreeders #22, \$2.95

Immortal Angel #12, \$2.95

Lodoss War: Chronicles of the Heroic

Knight #4, \$2.95

Martian Successor Nadesico #19,

\$2.95

Maxion #13, \$2.95

Princess Prince #3, \$2.95

Record of Lodoss War: Grey Witch

Book 3, \$15.95

Time Traveler Ai #15, \$2.95

Weather Woman #5, \$2.95

Cryptic Press

Pop Gun War #1, \$2.00

Dancing Elephant Press

Jack Staff #5, \$2.95

Darkchylde Entertainment

Dreams of the Darkchylde #3, \$2.95

Dork Storm Press

Dork Tower Swimsuit Special #1,

\$2.95

Nodwick #6, \$2.95

Drawn & Quarterly

Berlin #8, \$2.95

Eddie Campbell Comics

Eddie Campbell's Collected Bacchus

Vol. 10: King Bacchus, \$13.95

El Capitan Books

Murder Me Dead #3 (of 8), \$2.95

Endless Horizons

Stark Raven #4, \$2.95

Exhibit A Press

Supernatural Law #29, \$2.50

False Idol Studios

7 Guys of Justice #5, \$2.00

Fantagraphics Books

Angry Youth Comic #1, \$2.95

Black Hole #8, \$4.50

Co-Ed Sextasy #13, \$3.50

Dementia's Bizarre Bondage #3,

\$2.95

Frank #4, \$3.95

Hate Annual #1, \$3.95

Luba's Comics and Stories #2, \$3.50

Pleasure Bound #6, \$2.95

Small Favors #1, \$3.50

Super Taboo Extreme #1, \$3.95

Tart TPB, \$16.95

Voice of Submission Gehenna #3,

\$3.50

Young Witches IV: Eternal Dream #3,

\$3.50

Felix Comics

Felix the Cat: True Crime Stories #1,

\$2.50

Gearbox Press

Creed: Apple Tree #1, \$2.95

Gemstone Publishing

Crime Patrol Annual #2, \$13.50

War against Crime #11, \$2.50

Hand of Doom Publications

Hammer of Thor Vol. 2 #1, \$3.00

Peter Pan & the Warlords of Oz Vol. 2

#1, \$5.25

Harris Comics

Vampi #5, \$2.95

Heavy Metal Magazine

Reflections by Azpiri HC, \$14.95

Humanoids Publishing

Metabarons #11 (of 16), \$2.95

White Lama Vol. 5: Open Hand,

Closed Fist HC (of 6), \$14.95

Ice World Press

Theater of the Meek #1, \$2.95

Illustration Studio

Sepulcher Queen of the Dead #3 (of

4) (two covers), \$2.99

Image Comics

Astounding Space Thrills: The Comic

Book #4, \$2.95

Crimson Plague #4, \$2.50

Dark Realm #2, \$2.95

Darkminds Vol. II #10, \$2.50

Darkness #36, \$2.50

Distant Soil #31, \$3.95

Empire #4, \$2.50

Gear Station #4, \$2.50

Go Girl! #2, \$3.50

Jinx: The Definitive Collection TPB,

\$24.95

Kiss: Psycho Circus Vol. IV: Legends

and Nightmares TPB, \$9.95

Lazarus Churchyard: The Final Cut,

\$14.95

Midnight Nation #4, \$2.50

Objective 5 #5, \$2.95

Powers #8, \$2.95

Saint Angel #3, \$3.95

Sam and Twitch #17, \$2.50

Savage Dragon #82, \$2.95

Spawn #105, \$2.50

Spawn: The Dark Ages #22, \$2.50

Tales of the Darkness #1/2, \$2.95

Tales of the Witchblade #9, \$2.95

Tomb Raider #10, \$2.50

Warlands #12, \$2.50

Impossible Comix

Shard #1 (of 5), \$2.50

Insight Studios Group

Liberty Meadows #17, \$2.95

Ironcat

Bizzarian #4, \$2.95

Futaba-Kun Change Vol. 5 #6, \$2.95

Hyper Dolls Vol. 5 #4, \$2.95

New Vampire Miyu Vol. 4: Return of

Miyu, \$17.95

Ogenki Clinic Vol. 7 #1, \$2.95

Vampire Princess Yui Vol. 1 #6, \$2.95

Jungle Boy Press

Novavolo #1, \$3.95

Kenzer & Company

Knights of the Dinner Table #50,

\$4.95

Knights of the Dinner Table Illustrated

#4, \$2.95

Tony Digerolamo's Travelers #7,

\$2.95

Komics

Demon Hunter Eton Vol. 4, \$9.85

Hard Gore Vol. 4, \$9.85

Legend of Eight Dragon Gods Vol. 5,

\$9.85

Neon Future Warrior Vol. 5, \$12.85

Project Acaea Vol. 3, \$12.85

Last Gasp

Sex Games, \$12.95

Lightspeed Press

Finder TPB Vol. 2: Sin Eater Part

Two, \$19.95

Lodestone Publishing

Lazarus: Many Reincarnations #4,

\$2.75

Meathaus Comics

Meathaus #1 (of 12), \$2.00

Modern

Bathroom Girls Guide to Holiday

Chaos, \$2.95

NBM

Afterlife in Gothland #2, \$2.95

Ex Libris, \$9.95

Nickelodeon

Rugrats Comic Adventures Vol. 2 #7,

\$2.95

Ninth Circle Studios

Sonambulo's Strange Tales, \$4.00

Sonambulo: Sleep of the Just #3 (of

3), \$2.95

Pakkins Presents

Pakkins' Land Vol. 1: Paul's Adventu-

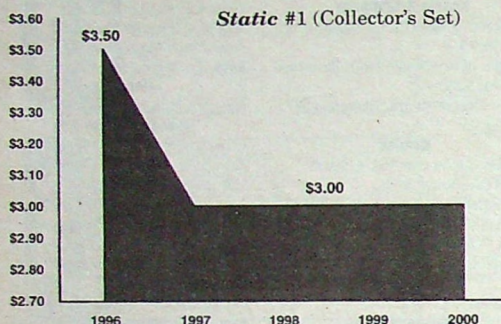
tures Revised Ed. TPB, \$15.95

Paratroop Productions

Ultimate Melonpool Vol. 2: Voyage

COMICS
BUYER'S
GUIDERESALE
REPORT

Nov. 12, 2000 — Nov. 18, 2000

Compiled by BRENT FRANKENHOFF
CBG Price Guide EditorIs *Static* a sleeper?*Static* #1 (Collector's Set)

Easily the most likable of the Milestone heroes introduced in 1993, *Static* is Virgil Ovid Hawkins — not surprisingly, something of a geek and outcast at his local high school. But an event known as "The Big Bang" granted Virgil electrical powers, which he used in his super-hero identity of *Static*. Like early issues of *Amazing Spider-Man*, this series did a nice job of balancing teen angst and pathos with super-heroic hijinks. It also toned down the heavy racial themes which sometimes made other Milestone titles, such as *Blood Syndicate* and *Icon* seem more like consciousness-raising exercises than entertainment.

Not surprisingly, *Static* lived on even after the demise of the Milestone line and is now an animated TV series on Kids WB! under the name *Static Shock!* While the track record of comics-to-animation properties is decidedly mixed, you could do far worse than pick up copies of the early issues of *Static* at their current, affordable price of just \$3 for the collector's set version of *Static* #1 (polybagged with a poster and trading card) or \$2 for the regular edition. The first four issues were also recently collected by DC in the *Static Shock: Trial by Fire* trade paperback, and a new *Static Shock!* mini-series is being published under the title *Static Shock!: Rebirth of the Cool*.

—Pete Bickford

**SUPERGIRL**
(3rd series)
#1DC • Sep 96
Cover \$1.95
Scripted by fan-favorite (and CBG columnist) Peter David, this series pulled off

a neat trick: essentially recreating the original (and dead-for-a-decade) Supergirl by merging the alien Matrix with a young woman called Linda Danvers, turning her into the new Supergirl. The series was an immediate hit, and long-time DC fans are sure to be pleased with the humor and spirit of the new version. The first issue flew off the stands when it came out and quickly rose to \$10 before a market correction last year cut that value in half. Since then, it's been slowly rising again.

Current NM price: \$6

**TOMB OF DRACULA**
#10Marvel • Jul 73
Cover 20¢
Blade the Vampire Slayer was originally a jive-talking blas-

phemerous character who had it in for Dracula because a vampire had claimed his mother while the fetal Blade had still been in the womb. Blade got two things as a result: vampire-like strength and a heck of a grudge against anything with fangs. From those forgettable origins, Blade went on to become the star of one of the most successful Marvel movies to date, with a sequel in the wings. This first appearance of the character is now valued as highly as the first issue of *Tomb of Dracula*.

Current NM price: \$40

**THE DEMON**
(1st series)
#1DC • Sep 72
Cover 20¢
Featuring the first appearance of the demon Etrigan, this issue was pure

Jack Kirby: equally balanced between the stylish and the outlandish. Demonologist Jason Blood has the ill fortune to stumble across the crypt which had held Etrigan in check since the time of Merlin. Blood and Etrigan then became fused in a strange symbiosis, able to shift between the mortal Blood and demonic Etrigan at will to battle all manner of foes. Mercifully, this series avoided the "speaking in rhyme" trick that made Etrigan so, err, memorable in later incarnations. Like many Kirby titles, *The Demon* suffered a major correction last year, but it appears to be holding that value, with no sign of further weakening.

Current NM price: \$10

**THE BOOKS OF MAGIC**
(mini-series)
#1DC • Dec 90
Cover \$3.95
This well-regarded series introduced Timothy Hunter, a

shy, bespectacled English boy destined to become the greatest magician since Merlin. (Hmm, sounds a bit like that Potter fellow...) His tutors for the four-issue journey were DC's "Trenchcoat Brigade" of magical figures: John Constantine, Doctor Occult, Mister E, and The Phantom Stranger.

It was a *tour de force* for creators Neil Gaiman and John Bolton and helped usher in both the Vertigo line and a renaissance in the mystical corner of the DC universe.

Current NM price: \$8

**THE CROW**
#1Caliber • Feb 89
Cover \$1.95
This hard-to-find series went from obscurity to become the quintessential impossible-to-

find collector's item when the first *Crow* movie was released. Few comics do a better job of capturing the mood of angst and despair while marrying the moods to a compelling action-adventure storyline. It's the absolute archetype of the cult collectible. But while original issues remain somewhat scarce (10,000 were originally printed), demand has slackened and venues like eBay have arisen to let buyers and sellers of such items find each other. The result has been a stabilizing of the price at a reduced level.

Current NM price: \$30

**100 BULLETS**
#1DC/Vertigo
Aug 99
Cover \$2.50
Buzz has definitely started to build around this quirky, violent se-

ries from Brian Azzarello and Eduardo Risso. Regional demand ranges from mild to fever-pitched, but a savvy buyer should still be able to grab a copy for not quite double cover price. The series is a loosely connected series of stories, propelled by a mysterious "Agent Graves" who kicked things off by giving 100 untraceable bullets to a young Latina gangbanger seeking revenge on the crooked cops who killed her husband and child. There's never a dull moment in this offbeat, compelling series, and it's gaining a steady following.

Current NM price: \$4.50



Pricing research

is provided by CBG and COMICBASE (www.comicssoftware.com). Silver Age to present information is available in the 2001 *Comic Book Checklist and Price Guide*. Order at (800) 258-0929 or online at www.comicsbuyersguide.com.

COMICLINK
COMMENTS

BY JOSHUA NATHANSON

**AVENGERS #9**Marvel • Oct 64
Cover 12¢
High-grade Silver Age collectors continue to snap this issue up. The price continues to rise in VF/NM or

better for this first appearance and death of Wonder Man. It is relatively inexpensive compared to other key issue from other Silver Age Marvel titles.

Sold in VF/NM (CGC 9.0) for: \$485

**MAD #12**E.C. • Jun 54
Cover 10¢

Early *Mad* issues in high grade are becoming more and more scarce. Gaines file copies rarely surface individually, leaving the high-grade market up to non-pedigree stragglers such as this copy. Because of their scarcity, and the popularity of *Mad*, these issues sell well.

Sold in NM- (CGC 9.2) for: \$800

**VENUS #10**Timely • Jul 50
Cover 10¢

Following a string of more romantic stories, science-fiction and horror stories began in this

issue. For this reason, and because of the black cover (which is hard to find in high-grade), this issue is highly demanded by collectors. It is also uncommon to find it in such nice shape.

Sold in VF- (CGC 7.5) for: \$375

**JOURNEY INTO MYSTERY #88**Marvel • Jan 63
Cover 12¢

High-grade *Journey into Mystery* comics continue to be among the

strongest Silver Age sellers. Many collectors seek this title, and multiple orders are being placed for these issues.

Sold in VF/NM (CGC 9.0) for: \$675

**SUPERMAN #161**DC • May 63
Cover 12¢

This issue features the first telling of the death of Ma and Pa Kent and the cover features a classic image of bullets bouncing off Superman's chest while he's flying. Issues such as this one from the White Mountain collection command a price premium over and above the value related to the condition of the copy.

Sold in VF+ (CGC 8.5, White Mountain copy) for: \$188

**FANTASTIC FOUR #6**Marvel • Sep 62
Cover 12¢

This is a tough issue to find in high grade. Frequently, an 8.5 is the best condition

available at any given time. Although high-grade collectors continue to be perfectionists, with many investors coming into the market buying high-grade material, the best available condition for certain issue numbers in the near future may be "only" a VF+.

Sold in VF+ (CGC 8.5, off-white to white pages) for: \$1,200

Joshua Nathanson is CEO of ComicLink (www.comiclink.com), an online marketplace where a wide selection of condition-verified, investment-quality comic books, comic art, and related memorabilia are bought and sold.



feedback

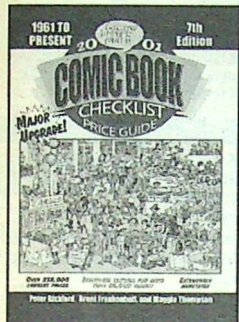
Looking for the value of a specific issue? Noticed a recent trend?

We'd like to hear from you. E-mail us at cbgnews@krause.com. Please specify whether you're a collector, retailer, or show dealer.



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2001 Comic Book Checklist and Price Guide

7th Edition
by Maggie Thompson and Brent Frankenhoff

This brand new edition captures the leading edge of the comics industry with pricing from 1961 to present. Independent releases and hard-to-find editions plus all the regulars are covered in detail. You'll love the more than 86,000 comics listed in up to three grades of condition and more than 258,000 current values. That's 3,500

more comics, with over 10,000 additional prices! A proven market master, the previous edition sold out in 6 months!

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The Comic-Book Book

by Don Thompson & Dick Lupoff, editors
A group of comic-book collectors and creators relive the Golden Days as they recall their favorite childhood comics in this sequel to All in Color for a Dime. This reprint from the 1973 Arlington House original sports a new introduction from Comics Buyer's Guide Editor Maggie Thompson and a new index. Softcover • 6 x 9 • 368 pages
50 b&w photos
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Item# CBB • \$14.95



Hake's Guide to Comic Character Collectibles

by Ted Hake
A cavalcade of comic-strip characters are assembled by author Ted Hake for this review. Lunch boxes, puzzles, and many other objects are pictured and priced from the last 100 years. More than 1,500 character collectibles in all! Softcover • 7 x 10
192 pages
8-page color section
Item# HGCCC • \$17.95



Toy Shop's Action Figure Price Guide

edited by Elizabeth A. Stephan
Does your Luke Skywalker action figure have a telescoping light saber? Have you ever wondered if it has any value? You might be surprised by the value of ol' Luke had you not played with him. What about those Transformer figures that were all the rage 15 years ago? Toy Shop's Action Figure Price Guide will help answer all of your action figure questions. From the publishers of Toy Shop, this up-to-date guide will prove to be indispensable with over 2500 listings, 5000 val-

ues and 500 photos, not to mention the in-depth history and market update of the action figure hobby.

Softcover • 8-1/4 x 10-7/8 • 256 pages
500 color photos

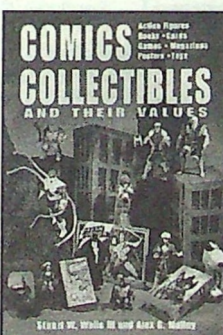
Item# ACFG • \$24.95

New



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by Freddi Karin Margolin
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Impulse first met Arrowette and her mother in *Impulse* #28 (Aug 97) in which he learned Little Miss Arrowette's "true" origins.

DEAR CAPTAIN

(From Page 41)

tempts to inform Ollie that she is pregnant with his child — but fails to get the message across. Bonnie King was, indeed, an attractive blonde woman.

→ In *Green Arrow* #1,000,000 (Nov 98), Connor Hawke (Ollie's son) is told by a descendant from the 853rd century that he has an unnamed sister whom he's never met.

Coincidence? Glen Echelbarger of Bothell, Wash., thinks so:

"For my argument I use *DC Special Blue Ribbon Digest* #23 (July 82), an issue devoted to Green Arrow.

The bridge between the stories is Black Canary looking at Oliver's scrapbook of past cases. The fourth story was the original appearance of Miss Arrowette.

At the end of the story, Black Canary accuses him of being a male chauvinist because he had warned Miss Arrowette that fighting crime was not a game for a girl. He responded, 'I was a square back then, remember?' This does not sound like a confession of guilt and sounds more like a man who would not consider said actions."

Good argument. So I turned to Peter David, scribe of *Young Justice*, who said:

"The plans I've got for Cissie at this point don't really bring her into the Green Arrow realm (actually, I'm rather pleased, because not one person has gotten 100% correct what's going to be happening with her). With that said, I've read the fan postulations that her father is Oliver Queen and I gotta say it seems convincing to me.

"That's my personal opinion, of course, and not a DC 'policy statement,'" he added. "Whether anything is ever done with it isn't my call to make, and I don't know that it ever will be."

All-New, All-Different GA

Dear Cap: How did Oliver Queen lose his fortune? And, since he was once a rich man, was he always an ultra-liberal?

— Mike Loughlin
Brockton, Mass.

Oliver Queen was forced into bankruptcy when unscrupulous industrialist John DeLeon framed him for manipulating municipal bonds for personal profit, as revealed in *Justice League of America* #75 (Nov 69).

As to his liberalism, the Captain confesses that he has difficulty detecting any personality whatsoever for The Ace Archer in stories from the '40s, '50s, and early '60s. He appeared to be, as that *Blue Ribbon Digest* phrased it, a "square."

Die-hard Battling Bowman fans disagree strenuously with me on this — I suspect Arrowhead is

The Captain's Green Arrow Quiz!

OK, presumably you've read the accompanying column about some of the debates surrounding DC's Battling Bowman and are all aquiver. So what's your opinion?

- 1) Is Green Arrow a metahuman?
- 2) Is The Amazing Arbolster the father of Arrowette?
- 3a) Did The Sagittary Sleuth have a personality before 1968?
- 3b) And, if so, what was it (and where did he keep it)?
- 4) How did that big boxing-glove arrow fit in that tiny quiver?

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pushing miniature arrows into his Captain Comics action figure, as we speak — so perhaps I was distracted in those days by trying to figure out how that big boxing-glove arrow could fit in that tiny quiver. But it seems to me that Ollie abruptly manifested a personality when Denny O'Neil began writing the character in *Justice League of America* #66 (Nov 68) and Neal Adams started drawing him in *Brave and Bold* #85 (Sep 69).

Let the record state, however, that retcons such as *Justice League: Year One* #1-12 and *Legends of the DC Universe* #7-9 have established Ollie's cocky, volatile personality as having been in place all along.

Andrew Smith, who writes the syndicated "Captain Comics" newspaper column, can be reached at capncomics@aol.com or on his website, www.captaincomics.net. Please include a city and state of address.

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PAYING TOP dollar, as always. Toronto and Ontario phone me. Rest of the world write/phone: Ken Mitchell, 710 Conacher Dr., Willowdale, Ontario M2M 3N6 Canada. 416-222-5808.

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CAPT. STORM PT Boat #1 June 1964, Fine \$11. Ray Olivieri, 33 Highland Ave., West Seneca, NY 14224. 716-675-8469.

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ART ADAMS, Joyce Chin, Mark Texeira, Mike Bair, and many others! See our Web site at <http://members.home.net/fogcityart/comicart.htm>

SUPERMAN, ADVENTURES OF, #458 pg. 19. Dan Jurgens, Klaus Janson art. Superman in costume with very nice pose, also Jimmy Olsen, \$45 ppd. Sam 210-923-2140.

X-MEN ADVENTURES artist Scott Rosema is on Comic Artists Direct: Space Ghost, August, Solar, more. Artwork, articles, interviews, back issues. Growing monthly. <http://www.comicartistsdirect.com>

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FANTASY, HORROR, Mystery, Monster, pulp reprints, suspense etc. Paperbacks, pulps, digests, hardcovers, fanzines, magazines, etc. Blbs, comics related. JS, 1500 Main Ave., Kaukauna, WI 54130.

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The Peanuts Front. The U.S. Postal Service will commemorate *Peanuts* with a special stamp that goes into circulation in January. With a depiction of Snoopy atop his doghouse as a World War I flying ace, the stamp was unveiled in the rotunda of the gigantic Mall of America near Minneapolis Sept. 30.



The prototype of the Snoopy stamp was released prior to the Postal Service's announcement of next year's rate hike to 34¢.

Peanuts creator Charles Schulz was born in Minneapolis in 1922, but his family moved to the twin city St. Paul when he was about 6, and he grew up there. So it was St. Paul that celebrated the 50th anniversary of the launch of the strip by placing large statues of Snoopy all around town.

Prairie Home Companion's Garrison Keillor, another distinguished son of St. Paul, didn't like the dog statues much. Speaking before a convention of editorial cartoonists that I attended in June, Keillor said that Schulz' "dry, witty, good-hearted" work is appropriate for comics pages, but large and "vacuous" dog statues are completely out-of-touch with the spirit of the strip.

In his distinctive velvet tones, Keillor suggested that a more fitting way to remember Schulz would be to "celebrate

Beethoven's birthday every year by putting pianos in the street and having fly-overs by World War I biplanes." Besides, he finished, "I don't like to be walking along and turn the corner and suddenly come upon a large dog."

On Oct. 8, 40 of the 101 Snoopy statues were offered at auction at the Mall of America, earning \$823,000. *Peanuts* fans from around the country paid \$200 just for the privilege of bidding.

The proceeds will be used for a permanent bronze sculpture in St. Paul featuring the *Peanuts* gang, an endowed chair of illustration at the College of Visual Arts in St. Paul, and scholarships to the Art Instruction School, a Minneapolis correspondence school where Schulz studied and taught.

Finally, here's that new book that I mentioned: just out from the University Press of Mississippi. It collects 16 interviews with Schulz under the title *Charles M. Schulz: Conversations*. Lest it appear that editor M. Thomas Inge and the publisher are callously attempting to cash in on the mourning period, I repeat that this project got under way more than a year ago, well before Sparky announced his retirement.

The interviews span 41 years: The first is from 1956; the last, from 1997 (and this is the longest: Gary Groth's interview from *The Comics Journal* #200 takes 100 of the book's 300 6x9" paperback pages, but it is also more comprehensive than most of the others). All but four of the pieces are in the standard Q&A format; the others are articles recording visits by reporters and interviewers. The collection is rounded out by essays written by Garry Trudeau and Bill Watterson upon Schulz' retirement. Inge also includes a chronology of important dates in Schulz' life and career and selected strips.

Reading the interviews produces a host of tidbits that you might have forgotten about. According to Hugh Morrow, writing in the *Saturday Evening Post* in 1956, "Schulz doesn't like to be called Sparky." News to me. Schulz regarded Pigpen as "a kind of nuisance. Everybody likes Pigpen. I don't like to draw him."

And then there's the time (in 1956)

when Schulz was invited to appear on *The Tonight Show*. This would have been during Steve Allen's tenure on the program. When Schulz showed up at the theater door, he was brusquely denied admission: "No New York theater usher could believe that anyone as mild in manner as Schulz was scheduled to go on the air," Morrow explains. Sparky was eventually admitted, though, "only to find his time on the air reduced to about 30 embarrassing seconds."

From a 1967 interview: "My main job is to draw funny comic strips for newspapers," Schulz said. He knows some people think all the merchandising of the characters is too commercial, but he doesn't think it detracts from the quality of the strip. People oppose commercialization, he said, because they 'feel so strongly about the characters they fear that someone is going to do something to destroy them. I have always contended that as long as I continue to do all the drawing myself, we do not have to worry too much about this. Features of this kind go downhill when they become too big for one man to handle and he begins to have other people do the work for him.'"

From the same interview, Schulz believes faith and humor go together: "Those who find no humor in faith are probably those who find the church a refuge for their own black way of looking at life — although I think many of us find the church a refuge for a lot of our personality faults."

Schulz taught a Sunday school class at a Methodist school for 10 years but stopped when, he said, "I ran out of things to say."

And in 1981, Schulz said: "I think I'm really an expert on the comic strip as a medium. This does not mean that I think I'm the best that there is, but I do think that I've contributed a lot to the profession. I think I've contributed a lot to the art of the comic strip, and I'm very proud of what I've done, and I think I've created some of the best comic-strip characters that have ever existed. But this does not mean that I'm the best. Nobody is best at anything. That's a foolish, modern thought that there has to be a #1 in everything. Art — if you can call a comic strip art — should-

n't have to be that competitive ... I seriously doubt that cartooning is a pure form of art for many reasons. For one reason, you have to please an editor, and no art form can exist when it has to please an immediate audience. The true test of art — my own definition, right or wrong — is how well it speaks to other, future generations. If a cartoon lasts generation after generation, is reprinted over and over, and speaks just as well to the fifth generation as to the generation when it was drawn, I suppose it could be labeled as art just as much as a painting could."

Asked in 1977 what sort of epitaph he might like on his tombstone, Schulz said: "Just, 'He made us happy' — which I think is what it's all about."

Yes, and he produced art, too — by his own definition.

The book is \$20 plus \$4 postage; phone (800) 737-7788.

New Strip. United Media launched Jerry Britte's *Shirley & Son* Oct. 2. The son is Louis, and Shirley is his mother, who is divorced from his father, Roger. Both parents remain involved in their son's life, though, in what Comics Vice President Amy Lago says is "the most honest portrayal I've seen of divorce. It does what the best comics do: take a hurtful situation and allow us to find sympathy — and humor — in its midst."

Britte, who also does *Geech*, a comedic glimpse of small-town life, said, "We've all had relationships that didn't work out and we pick up the pieces and get on with it. I think a lot of people will relate to the love in this comic strip. Even when things don't go the way we planned, we still go on."

More Web Toons. Speaking of comics on the Web, I've been getting a daily fix on funnies my hometown paper doesn't see fit to carry by checking in at the Mercury Center run by the San Jose *Mercury News*, where you can tailor a daily comics pages of your own, selecting from 120 strips, 65 in Sunday color. It's cgi.mercurycenter.com

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"The mental image of Nader's nose twitching did cause those around me to cast strange looks at seeing a chunky guy like me giggling in the middle of Barnes and Noble."

—Michael Bailey

As for Browne, I can't really come up with a good character to compare him to. Since the Libertarian party is for a smaller role of government, it would have to be someone who was not a team player and something of a smaller-tier character. So I'm wondering what your thoughts on this were. What character do you think would best represent Harry Browne?

That's an interesting question. There are several aspects to be considered.

I would argue as to whether the Libertarian candidate would genuinely be a "smaller-tier" character. In terms of pure numbers, the Libertarians (at least according to their claims) fielded more candidates and raised more money than most of the other third parties, including the Green Party. Besides, although they've been featured in high-profile team comics, I don't know that I'd call either Plas or Elongated Man (which, let's face it, has got to be one of the clunkiest names in comics, second only to Matter-Eater Lad) "first-tier" characters. Arguing for government having a smaller role in life indicates simply that the party is arguing for the rights of the people and the importance of the little guy. And let's face it: What candidate is going to say that the rights and interests of the people *aren't* of paramount importance? Unless, y'know, it's the rights of 19,000 people in Florida mystified by a voting ballot. It's as if the entire nation is stuck in line behind someone who can't fathom why shoving his Mobil gas card into an ATM won't get him cash.

So what we're looking for is someone who considers himself a champion of the little guy. Someone for whom government-supported aids — such as the police — simply aren't enough. Someone who has visible means of support, but isn't — as Bailey says — a team player.

After giving it thought — and with no intent to comment on the political leanings of one of Marvel's flagship characters — I tend to think Harry Browne would be Spider-Man.

What sent me in that direction? Well, for a while I was considering The Creeper (too scary) and then I was thinking Ambush Bug (not scary enough). But, ul-

timately, here's what sent me crawling toward Spidey: First, Browne is a staunch advocate of allowing people to own guns: arguing that gun ownership by private citizens cuts down on crime, and gun controls only keep guns out of the hands of law-abiding folks while the bad guys get them and use them whenever they feel like it.

I offer you the following Libertarian thinking: If Uncle Ben had had a gun, he might be alive today. But no: Uncle Ben was so busy spending money buying microscopes (original version) or computers (*Chapter One* version) or just hanging around issue after issue and not frickin' dying (*Ultimate* version) that he didn't have money left for valuable home-defense measures. For that matter, such wimpish add-ons as safety locks (because they had a teen-ager in the house) would have thwarted Ben from using the gun in a timely manner when faced with the burglar who obviously wasn't bothering with safety locks. Moreover, if the people at the box office in the Coliseum where Spidey was performing had been armed, or if the security guard had been armed, Spidey wouldn't have been faced with the prospect of standing there and letting the burglar get away. The burglar would have been wounded or dead before he got anywhere near our hero.

But as long as lame pinko wimps fight for gun control, trying to prevent the citizenry from arming itself as is its right, Spider-Man is going to have to fill in the gap.

And there's one further resemblance: the name. It seems simple but gets misspelled. A lot. Spider-Man gets written as Spiderman all the time. Likewise, Harry Browne has to worry about the "e" being dropped from his name. Indeed, even Bailey spelled it "Brown" in his original letter. So that's my thought: Harry Browne is The Amazing Spider-Man.

Of course, it's all moot for this year — unless (and I figure it's unlikely) some part of the election gets rerun. Still, I'm amused by people who are claiming that we're in the midst of some sort of crisis, that the current snafu is somehow a threat to democracy.

Nonsense. This country has survived: a civil war; presidents who won without the popular vote; two impeached presidents; assassinated presidents; and a president who resigned in disgrace and was succeeded by a president who had no mandate because he'd never been elected on his own to more than a district office. With all of that, I think we can survive Palm Beach, Florida.

And, as two would-be leaders fight for the honor of being elected into the cursed 20-year-slot — which every president in the past century and a half has failed to survive with the exception of Ronald Reagan, and even then it was a near thing — I would humbly suggest that this entire business is not only *not* harmful to America but is, instead, the single best thing that could have happened. Half the damned population *still* didn't vote, and one of the most oft-cited reasons is the feeling that one person's vote doesn't matter. At this moment, Bush leads Gore in Florida by a princely 300 votes. This whole thing is a massive civics lesson.

Go into any coffee shop and hear spirited debate as to whether the Electoral College should be abolished. These discussions are being held by people who — two weeks ago — barely remembered the details of that institution from their high-school social-studies class. The fact that there are established means and rules of seeking redress of grievances in the courts doesn't weaken our democracy; it's what makes it great.

The current problems should have no long-lasting effect on the presidency. But I'm hoping that they shake the complacency of voters and non-voters alike, so that, henceforth, elections will be what they always should have been: meaningful representations of the voice of the people.

In the meantime, if we're looking for an acting president — how about Martin Sheen? He's already an acting president, so it wouldn't be much of a chore.

Peter David, writer of stuff, can be written to at To Be Continued Inc., P.O. Box 239, Bayport, NY 11705.

Well, well ... who says that there are no third acts in life?



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December 2

Jill Thompson (creator of *Scary Godmother*) and **Mike Kunkel** (creator of *Hero Bear* and the *Kid*) at Atomic Comics, 1310 W. Southern Ave., Ste. #3, Mesa, Arizona 85210, from 1 to 5 p.m.

George Pratt (writer and artist of *Batman: Harvest Breed*) at Capitol Comics, 3027 Hillsborough St., Raleigh, North Carolina from 2 to 4 p.m.

J. August Richards (Gunn on *Angel*) and **Majandra Delfino** (Maria Deluca on *Roswell*) at Metro Entertainment, 6 W. Anapamu, Santa Barbara, California 93101, from 1 to 6 p.m.

Chris Moeller (painter of *JLA: A League of One*) at New Dimension Comics, Piazza Plaza, 20550 Rt. 19, Unit 20, Cranberry Township, Pennsylvania from 1 to 3 p.m.

December 9

Matt Wagner (creator of *Grendel* and *Mage*) at Atlantis Fantasyworld, 1020 Cedar St., Santa Cruz, California 95060, from 5 to 7 p.m.

Alex Ross and Paul Dini (artist and writer of *Shazam: Power of Hope*) at Lee's Comics, 3783 El Camino Real, Palo Alto, California 94306. Call (650) 493-3957 for times.

First act: The Presidential Campaign. Second act: Election Day. Third act: The Aftermath, during which time the usually states'-rights-oriented GOP is suddenly all for stopping Floridians from exercising their voting rights, and Bush backs hand counts as governor but not as a presidential candidate. Meantime, the Democrats risk looking like little girly-man whiners, playing a high-stakes game that could backfire all the way into 2004, if the votes don't turn around while waiting to see if Gore's appointing the Jewish Lieberman as his running mate pays off in a huge number of votes from Israeli-situated Floridians. At least, that's how matters stand in this snapshot moment in time. (Naturally, the situation will have shifted again by the time this column sees print.)

Meantime, I got the following missive from Michael Bailey, who said:

I just read your *But I Digress* regarding the presidential debates and I agreed with most of it, especially Bush as Plastic Man. You went on to mention that you thought Ralph Nader was Elongated Man (and the mental image of Nader's nose twitching did cause those around me to cast strange looks at seeing a chunky guy like me giggling in the middle of Barnes and Noble). But it got me thinking. If Bush is Plas, Gore is Reed Richards (though I do think that's a little more credit than he deserves, but that's just me), and Nader is Elongated Man, then who are Pat Buchanan and Harry Browne?

After a bit of thought, I came to the conclusion that Buchanan is John Walker, U.S. Agent. If you look at Walker's early appearances and the time in which he was Captain America and not a complete, raving psycho, their rhetoric really matches. Taking America back to what it "should" be. Getting rid of immigrants. God, country, and Mom's apple pie.

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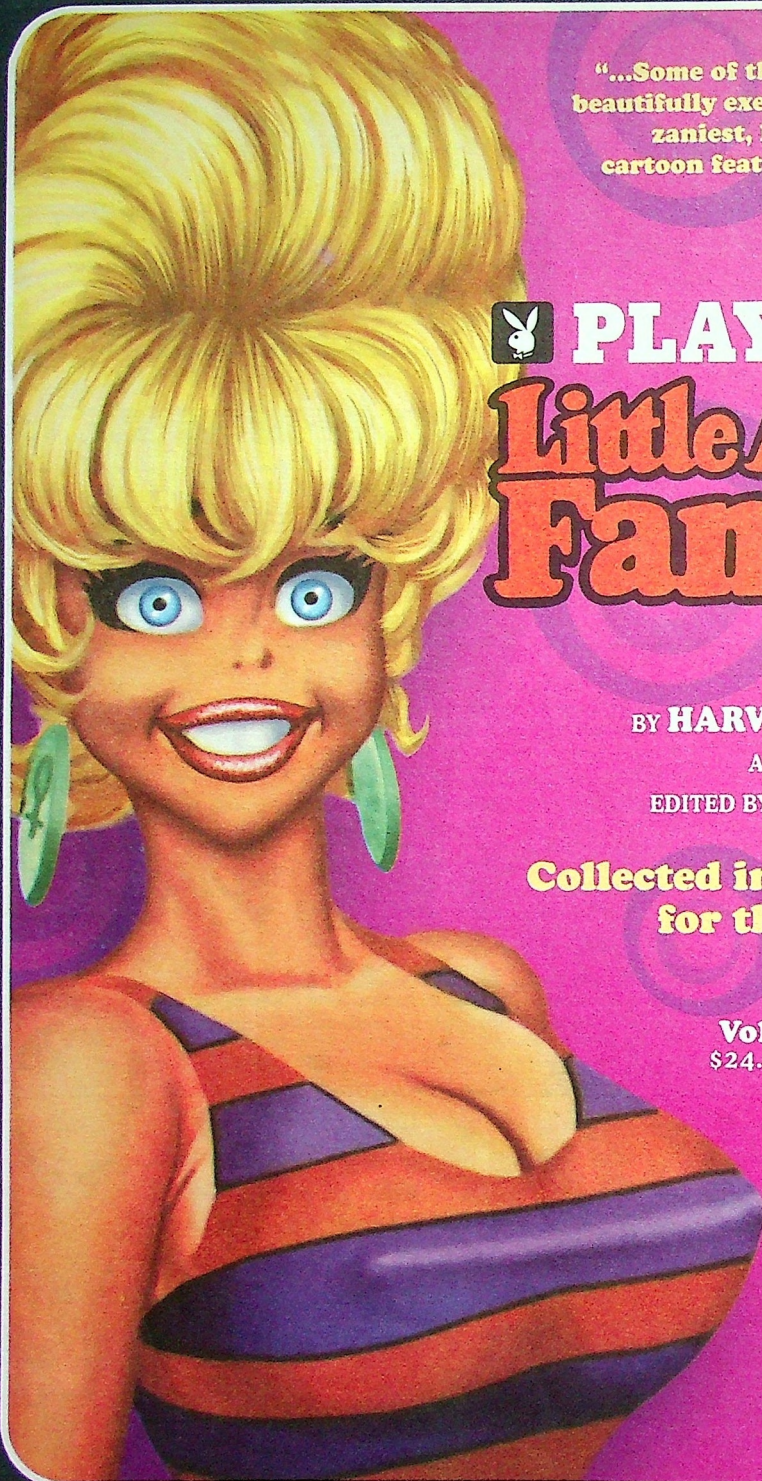
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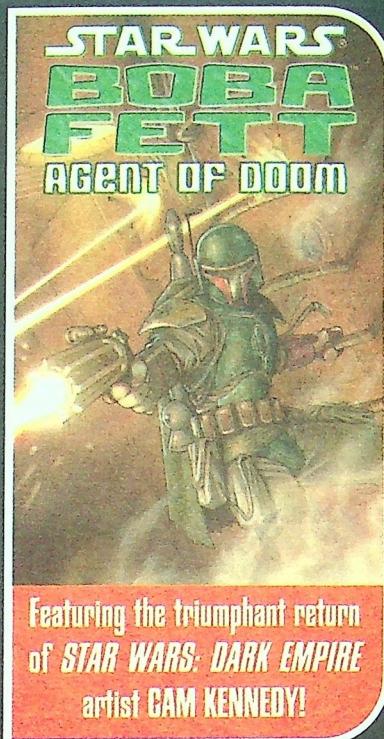
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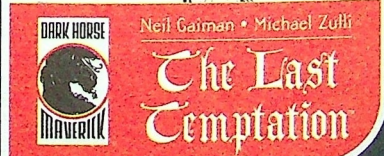
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